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THE ART AMATEUR



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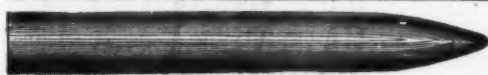
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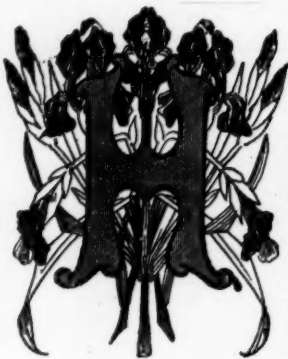
"REFLECTIONS." FROM THE PAINTING BY CHARLES E. PROCTOR.

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THE LONDON LETTER.

MR. MONTAGUE MARKS GOSSIPS PLEASANTLY ABOUT SOME MASTERPIECES HE SEES OF THE OLD ENGLISH SCHOOL.



OW much more satisfactory it is to pass an hour or two looking at a few choice paintings than having to "do" a whole gallery full! I have just come from one of those delightful periodical little exhibitions of "Twenty Masterpieces," at Agnew's, where you are always sure to find certain gems from noted collections, which otherwise you might not be privileged to see. This time the pictures are of the early English school, and they are shown for the benefit of the Artists' General Benevolent Institution.

Hogarth, Reynolds, Gainsborough, Romney, Beechey, Hoppner, Raeburn, Turner, Morland and Bonington are the artists represented—not all, perhaps, by "masterpieces," although at least the first three named are distinctly so, the Hogarth especially. It is catalogued as "The Lady's Last Stake," "Piquet," or "Virtue in Danger," was the painter's own title for it. A wonderfully complete little cabinet picture it is, which will compare favorably with almost the best of the genre works of the Dutch masters; an admirable example of its school, and as well preserved as if it had just come from the artist's easel, just one hundred and forty years ago. How well it tells its story! Almost too well, for one feels that this coquettish lady, despite her confident manner, has found her match in the rakish young officer in scarlet and gold. The picture was painted for Lord Charlemont collection, at Christie's, in 1874, it brought £1585. According to the catalogue, "Mrs. Thrale is said to have been Hogarth's model for the lady." It is true that she made that boast, and she ought to have known. But a writer in *The Athenæum* declares that she told a fib. He says that she was born some time between 1739 and 1741, and argues that she could not have been the original of the picture (painted in 1759). He says, too, "that the features are not hers." As to that point I cannot speak, but I find nothing improbable in a young woman of eighteen to twenty years old having sat for the portrait. Moreover, Mrs. Thrale was a lady and a scholar—she is said to have composed odes in the style of Horace—and it isn't likely she would lie about a little thing like that.

Hogarth had a great "succès d'estime" with this work. It was greatly admired, and Sir Richard (afterward Lord) Grosvenor at once commissioned him to paint him a picture. The well-known "Sigismunda," now in the National Gallery, was the result. The canvas is an ambitious one, not of comedy, in which the artist excelled, but of tragedy—representing Boccaccio's heroine weeping over the heart of Guiscardo, her murdered lover. It did not please Sir Richard, who was shabby enough to back out of his bargain. Walpole lampooned the picture—as, by the way, he did many a better one—the small fry of critics

followed suit, and poor Hogarth, who valued the picture at £400, never found a buyer for it. After his death, the Messrs. Boydell bought it for 56 guineas. Hogarth seems to have been but little appreciated in his own day and generation, judging by the miserable prices paid for his pictures; not only in regard to such works as "Sigismunda," which were out of his vein, but in the case even of such famous productions as his "Marriage à la Mode," which was sold at auction in 1750, the six pictures of that wonderful series going to Mr. Lane for 110 guineas, including the frames, which alone had cost 24 guineas. They were bequeathed by Mr. Lane to Colonel Carthorne, who sold them in 1797 for £1381 to Mr. Augerstein, and if the shades of poor Hogarth can "revisit the glimpses of the moon," it may console him to know that they, like the neglected "Sigismunda," now hold an honored place in the national collection in Trafalgar Square, although I am sorry to say that when I saw them last (under glass) they looked in a much less satisfactory condition than did "Sigismunda," which was well preserved.

But I am digressing. Let me get back to the little Agnew exhibition in Bond Street.

The painting which occupies the place of honor is the large oblong canvas of "The Ladies Waldegrave," seated in a richly furnished room, where they are "embroidering and winding silk." They are all three dressed in white and wear their hair brushed up high in the fashion of the day. They certainly look very quaint and charming, and do not in the least suggest the painful fact that each at the time was suffering from a love disappointment. Yes, all three had been destined brides the very year this picture was painted, and in each case the engagement had come to an untimely end. Lady Laura had accepted Lord Carmarthen; Lady Maria, Lord Egremont; and Lady Horatio, the Duke of Ancaster—each had missed one of the first matches in the Kingdom. But did these love-blighted maidens therefore pine away and die young? No, indeed! Lady Laura married her cousin, fourth Earl Waldegrave; Lady Maria married George, fourth Duke of Grafton; and Lady Horatio married Admiral Lord Hugh Seymour.

The picture was painted for Horace Walpole, the young ladies being his great-nieces. He wrote enthusiastically of it while it was in progress, but did not seem to think so much of it when the day for payment came nigh. "Sir Joshua Reynolds gets avaricious in his old age," he exclaims. "My picture of the young Ladies Waldegrave is no doubt very fine and graceful, but it cost me 800 guineas." Which, it is said, was not true—the price being 300 guineas. No such price as he named was probably paid to Sir Joshua for any such picture of like dimensions. For the enormous canvas he executed the year before for the Duke of Marlborough, containing eight full-length figures, he was paid only 700 guineas. By the way, what has become of the replica of the painting of "The Ladies Waldegrave," which Walpole said he considered "still finer" than the original? No trace of it exists. There are four more numbers of the catalogue devoted to Reynolds, but the only one among them I would care to dwell on is the sketch of "Penelope Boothby"—the one from which the well-known engraving by T. Park was made in 1789, and the one by S. Cousins, R.A., much later. It is wonderfully preserved, and that is all I need say about it; for not long ago I devoted an article in *The Art Amateur* to Sir Joshua's child portraits, and if I remember aright, I dwelt par-

ticularly on this one, and the sad story of the demure little creature in the mob cap who sat for it.

Among the really fine things in the collection is Gainsborough's half-length portrait of Anne, Duchess of Cumberland, which used to belong to Lord Wenlock. The lady is a distinguished and haughty-looking blonde, befittingly attired in pink satin and a profusion of pearls. Gainsborough perhaps never had a better subject for his brush, nor more clearly showed his appreciation of the fact. It cannot be said that the portrait was dashed off in that white heat of enthusiasm which, technically, made his Countess Musgrave so remarkable, but it is as refined, scholarly, and full of character as any work of his that I can call to mind.

MONTAGUE MARKS.

THE coming sale of Mr. Henry Mosler's paintings and studio effects, which will occur the latter part of January, will, we hope, be largely attended. The things to be disposed of are of such excellence that they should readily sell at high prices. Among the pictures are some of the artist's most important works, including "The Ghost Story." There are also some original drawings by Gustave Doré, and a picture of "Abraham Offering up Isaac," believed by Mr. Mosler to be an original work of the celebrated Spanish artist, Ribera. The remarkably handsome studio furniture includes several fine gobelins and other tapestries, ancient buffets, wardrobes and other antiquities, and many rare and interesting costumes—Breton, Louis XV., American Indian, etc. Mr. Mosler can be communicated with at his studio in the Carnegie Building, New York.

WE have just received the handsomely illustrated catalogue of "The Fifth Series of One Hundred Paintings by Old Masters," belonging to the Sedelmeyer collection. This century of old masters includes many important examples of the old Dutch, Flemish, Italian, French, and English schools. There are by Rembrandt portraits of his father and mother and of his wife, Saskia; portraits by Lucas Cranach, the younger, Franz Hals, Gerard Dou, and Van Dyck, and landscapes by Ruysdael and Cuyp. Of the Italian school are a "Coronation of the Virgin," by Fra Angelico, and a very interesting "Virgin and Child" by Pollajuolo. The old French school is represented by works of Clouet, Claude Lorrain, Pater, Watteau, Greuze, and Chardin. The Watteau is the celebrated "Embarquement Pour L'Isle de Cythère," which was engraved by Larmessin, when it formed part of the De Julienne collection. Pictures by Bonington, Gainsborough, Reynolds, Romney, and Hoppner represent the early English school.

MR. FRANK RUSSELL GREEN, A.N.A., the clever painter of the picture of "Springtime" with a ploughman turning the sod, reproduced in our color study, is a native of Chicago and a pupil of Boulanger and Lefebvre and the Académie Julien, Collin and Couture. He has had a picture purchased by the Lotus Club Fund, is an associate of the National Academy of Design, a member of the American Water-Color Society, of the New York Water-Color Club, and of the Salmagundi Club. The picture was exhibited at the National Academy of Design. Mr. Green is at present in Europe. On his return we shall give our readers an illustrated article on his work, which will include his sketches of Holland and Venice.



THE COLLECTOR.

R. FRANCIS WILSON'S drawing, "The Madonna of the Blossoms," which we illustrate by permission of the Tiffany Glass and Decorating Company, is not more remarkable for the novelty of the conception than for its boldness as a design for stained glass. The very high key suggested in the drawing has been successfully adhered to in the window which has been erected in the Arlington Street Church, Boston, in memory of Sarah C. Guild. The difficulty of keeping to such a key in glass is much greater than in a drawing or painting, owing to the intensity of the light, which makes slight differences of tone very remarkable. The coloring is in varied whites, pale green, and pink. The figures are of the size of life. A broad border, filled with a foliated scroll design in tones very little darker than those of the main subject, is not shown in our illustration. An interesting technical point about the window is that, instead of the usual strengthening by horizontal iron bars on the outside, it has been reinforced by steel bars bent to the shape of the principal leads and masked by them.

THE progress in connoisseurship of Mr. Clark, of Montana, is a real triumph for his teachers and friends, the dealers. He is now, as was seen at the late Union League Club Exhibition, the happy possessor of a genuine Rubens, a fine Turner, a magnificent Rousseau, and other pictures, beside which his first sensational purchase, "The Posing of the Model," by Fortuny, bought by him at the Stewart sale, must take a lower place. His education is doubtless costing him a good deal; but, then, what he is learning now he will not be obliged to unlearn later.

A CHARMING obliquity of thought, which would delight the soul of Charles Lamb, appears in Mr. Ohr's note about his "Elia" vase in the third exhibition of the National Arts Club. "The 'Elia' vase," he says, "refers to Lamb's roast pig: it was found in the ashes of Mr. Ohr's burnt house." What was found—the vase or the pig? And is Mr. Ohr under the impression that the pig, while still alive and wallowing in the puddles of Phing Yang, was named Elia; or does he fancy that Elia, otherwise Lamb, was cremated in the ruins of Bobo's hut, and was in that manner transformed into roast pig? What seems most probable is that Mr. Ohr, of Biloxi, Miss., burned down his house, as Bobo did his, and with a result almost as pleasing. Bobo, if we remember rightly, was particularly enthusiastic over the "crackling" of his burnt pig, as Mr. Ohr doubtless was over the "crackle" of his burnt vase. And the unctuous look and feel of the latter recalls Lamb's description of the porcine integument when it is properly done. We are anxious to know if, to complete the parallel, Mr. Ohr still sets fire to his house every time he wishes to produce an "Elia" vase. At any rate, those who cannot see a specimen of the Biloxi ware may form some idea of its appearance by re-reading the most famous of the immortal "Essays of Elia."

THE exhibition brought out the fact that quite a number of amateurs all over the country are experimenting with pottery glazes, and, in many instances, with admirable results. We express our satisfaction in what appears a general movement to try new forms and new glazes, and to abandon the hopeless competition with the factories, which so many amateurs of ceramics undertake. The amateur should lead, and not follow, the manufacturer. It is for him to discover novelties and to produce exceptional pieces for the collector. It is for the manufacturer to perfect processes, to cheapen the product, and to bring it within everybody's reach.

WE remarked a notable degree of skill in producing iridescent effects in the pieces shown by the Newcomb College Pottery, New Orleans—Miss Eva E. Adams, of Chicago; Mr. Theophilus Brower, Jr., of East

prices, and the smaller pieces would be excellent models for the ceramic decorator to study. Mr. Chadwick is the sole agent for the Andalusian potteries which produce them. He also keeps on hand a large stock of ancient French, Spanish, and Italian embroideries, brocades, and velvets, and has the most comprehensive collection in America, with one exception, of old coppers, brasses, and other antique metal work. The exception is the well-known collection of Mr. A. W. Drake, who obtained many of his most admired treasures through Mr. Chadwick.

It has nothing to do with art this time, but, all the same, the modesty of the Louisville Board of Education is embarrassing. That eminent body has just decided that the female teachers under its control shall not wear "rainy-day" skirts, even on rainy days. Perhaps it will next forbid the male teachers to turn up their trousers in bad weather.

At the new Carmer galleries, 295 Fifth Avenue, among the most important pictures are two recent works by Gérôme, one of which illustrates the artist's idea of the Italian colonization project in Abyssinia. In the extreme distance a column of troops is debouching from a mountain ravine upon a sandy plain. There is no sign of vegetation or of water. In the foreground a leopard is crouched among the rocks, watching the advancing column with hungry eyes. The other Gérôme is a harem interior, with a swimming pool and bathers, one of whom has clambered upon the marble margin to light a narghile. A rug, with a platter of oranges and a silver coffee-pot, affords a brilliant spot of color in the right foreground. Other fine things at Carmer's are a painting of soldiers resting in the shelter of a stone wall, by De Neuville; a study of an ambulance wagon with the red cross displayed, by the same artist; an early but large and effective Jongkind with a fine night sky—"Skating by Moonlight"; a "Dutch Interior," by Madou, and examples of Ziem, Rousseau, Diaz, Jacque, Artz, Blommers, and other well-known artists.

AMONG his coppers and brasses, Mr. Chadwick sometimes has modern pieces executed in New York, which he sells for what they are at a low figure. A less scrupulous dealer would submit them to some of the processes described in another article in this number, and palm them off on confiding customers as high-priced antiques. The extent to which supercheries of this sort have been carried is truly surprising. In consequence of it we learn every now and then that doubt has been thrown on the authenticity of some work that has long ranked as a masterpiece. The news now comes from Dresden that the famous "Madonna di San Sisto," there preserved, is not by Raphael, but a copy; and it is said that there has been a rush of learned German professors and directors of museums to Rome in the hope that the original may be discovered there. If this can occur in regard to a picture of such celebrity, the inference is plain that purchasers of old masters should not pay too much for attributions, even by distinguished experts. It cannot be too often reiterated that the only absolutely safe rule is to buy works of art only on their merits as such, unless when



STAINED-GLASS WINDOW FOR ARLINGTON ST. CHURCH, BOSTON.
Designed and Executed by Tiffany Glass and Decorating Co.

Hampton, L. I.; Mr. Hugh C. Robertson, of Dedham, Mass., and Mr. Charles Volkmar, of Corona, L. I. There were also several pieces by the pioneer of modern lusted glazing, Clement Massier, of Golfe San Juan, France. Massier's iridescent effects are sometimes very fine, but he frequently makes a poor use of them in landscape and other designs, in which the iridescence interferes with our appreciation of the patterns. If a pattern is used, it should be of a bold character, like that of the old Persian tile shown by Mr. Kelekian, and that of the Hispano-Moresque plate exhibited by Mr. Chadwick.

IN the latter's store in East Eighteenth Street, near Fifth Avenue, the visitor will be shown modern Spanish wares—blue, dark green, and copper lusted, in which the old traditional forms and patterns are repeated. These wares are sold at modest



considered, though by itself it may not always produce certainty.

IN buying from a reliable dealer, such as, for instance, in the matter of antique furniture, Mr. H. D. Gardiner, one has the benefit of his knowledge as an artist and an expert, acquainted with the characteristics of all the great decorative periods and with the methods of construction and modes of working peculiar to each. Mr. Gardiner makes a specialty of fitting houses with antique furniture in keeping with the architect's designs, and there is no one better qualified to suggest and carry out an original scheme for interior decoration.

MR. J. DUNBAR WRIGHT's little exhibition of photographic studies from Egypt, Japan, and continental Europe at the Camera Club brings up the ever-recurring question as to how far our pleasure in pictures is and should be due to the simple perception of resemblance. Mr. Wright makes no claim to artistic superiority, but it is evident, in several instances, that he has tried for and obtained an artistic effect. Still, it is true that his most interesting photographs are those that reproduce sights familiar but not often pictured, such as "Swimming" and "Natives Swimming Around Ship at Honolulu." In the former the distortion of the body of the swimmer as it appears seen from above through the water is very remarkable.

HERE are two fresh and unworn instances of the delight in resemblance, which we print for the benefit of the next college professor who may feel impelled to write on aesthetics. The first is from an untranslated Armenian manuscript, but will remind the reader of several well-known classic stories. When Shah Abbas, of blessed memory, made his triumphal entry into the city of Van, he gave orders that the streets were not to be cleaned or illuminated in his honor, but that the citizens were to make a public exhibit of whatever works of art they owned or could produce. The display, we may imagine, was superb, and the Shah beheld wonders which a modern collector can only dream of. In the midst of this magnificence there came forward a certain jeweller, who offered his majesty a single grape. The great potentate reminded the man that he had signified his desire to see on this occasion works of art and not of nature; but the jeweller returned that his grape was truly a work of art. Believing that he had to do with a new and artificial variety of the fruit, and that its excellence must reside in its taste, the Shah carried it to his lips, and only then discovered that it was wrought in enamel.

THE other story is one of contemporaneous human interest, as the newspapers say. At a recent picture show a small daughter of Eve, who had listened attentively for some time to the criticisms of older persons, all directed to the failures of the artists to secure perfect likenesses of the things represented by them, ventured at last

a clear pedigree can be shown. But we would not, for all that, under-rate the knowledge acquired during a lifetime occupied with art. This has its value, which should be seriously

to commend a certain "Interior with Figures," which had been overlooked by her elders. She was quickly asked what she had found that was good in it, and as promptly replied that she had recognized the pattern of the carpet in the picture as the same as that of her mother's drawing-room.

SOME of the criticisms in the papers on Mr. Herman G. Herkomer's portraits at the Bousod-Valadon galleries are just as naïve. Of course, the paintings resemble his sitters. Equally, of course, that is a matter of importance to these gentlemen and ladies and their friends. But if there were not something more than the mere portrait in such paintings as those of the young son of Lord Edmund Talbot and that of Professor Hubert Herkomer in his academic robes, we should not feel inclined to speak of the younger Mr. Herkomer as an artist of great promise. He is a nephew of the professor, whose striking full-length figure is the most virile piece of work in the exhibition.

WHEN Mr. Whistler castigates his fancied enemies, the world enjoys the fun; but sometimes these worms turn on their tormentor and take a mean but effectual revenge by destroying Mr. Whistler's work. Years ago a sign which "the master," as his friend, Mr. Pennell, calls him, had painted



for a club of which he was a member, was bedaubed by another, and Whistler made a terrible outcry about it. Yet no word has yet issued from him in regard to the reported desecration of the celebrated Peacock Room in the late Mr. Leyland's house, on the shutters of which Whistler had painted birds, whose plumage might excite the envy of Yeishi or Outamaro. Mr. James Sant, R.A., son-in-law and successor to Mr. Leyland, is said to have packed these and the Cordova leather hangings away in a garret, to perish by neglect. If so, we may expect to see the audacious Royal Academician pilloried in the next edition of "The Gentle Art of Making Enemies."

MRS. ELIZABETH ROBBINS PENNELL, the literary better half of Mr. Whistler's sincerest flatterer, was lately convicted, by the way, of a most amusing error. She, if any one, should know whence was derived the name of the Schuylkill River, on the banks of which she was born. Yet, in a recent magazine article, she speaks of it as a euphonious Indian appellation. We fear that the Indian who christened the Schuylkill was a Dutchman, and that Mrs. Pennell's Philadelphia friends will not soon forgive or forget her blunder.

THE NOTE-BOOK.

Leonato.—Are these things spoken, or do I but dream?
Don John.—Sir, they are spoken, and these things are true.
—Much Ado About Nothing.

OF the various positions that have been suggested for the permanent Navy Arch, the best is unquestionably that which the temporary arch now occupies. A series of composite photographs, printed by The New York Herald, show how the arch would look on the Riverside Drive at One Hundred and Sixth Street, at the end of the bridge being built across One Hundred and Twenty-fifth Street, and at three of the entrances to Central Park. The latter would afford the requisite background of trees, but would be no great improvement in that respect on the present situation, while in all the views given by our enterprising contemporary, the arch is dwarfed by the great spaces around it. The Romans did not put their triumphal arches out in the country. They placed them in the Forum, the very heart of the city. It is true that the permanent arch should be considerably larger in all its dimensions than the present one; but this, not in order to hold its own in comparison with the surrounding buildings, but to fill more agreeably the space in which it is to be the most important object. It is a question of relative, not of absolute, size; and the space to which it should be proportioned is that of the square as a whole. The Herald's pictures also make plain the fact that the colonnade is an integral portion of the design, and that there should be no thought of abandoning it.

FOR years past the artistic societies of this city have from time to time converted themselves into debating societies to discuss various plans of municipal embellishment. In the boldest and most interesting of these it was assumed that Madison Square should be the starting-point of any serious work of the sort. That is now, and is likely always to be, the centre of the city's vitality. New Yorkers may go to sleep elsewhere; they will come to the neighborhood of Madison Square to work, talk, and be amused. It is possibly owing to the fact that the artists have been doing their talking too far uptown, in their Fifty-seventh Street retreat, that it has failed to arouse the people. When they came together in the Madison Square Garden, they accomplished actual work, and aroused a real interest in their projects. It may seem very beautiful and modest of them now to return to Fifty-seventh Street and set the only too willing public fast asleep again with drowsy talk; but it would be decidedly better if they would energetically supplement the efforts of the Arch Committee, and carry on a campaign of education through the press and by open meetings in a live part of the town, until the erection of the permanent arch in Madison Square is assured, and in that way the work of beautifying the city is fitly begun.

WE do not like to suggest to private individuals what they should do with the works of art purchased by them; but would not Mr. Lawrence, the owner of Raffaelli's picture of the Arch, be doing the handsome thing if he would put the painting up at auction and devote the proceeds to the Arch fund? The next buyer



might do likewise, and half the amount needed might be secured in an evening.

MR. RAFFAELLI, by the way, has given over his project for a lecturing tour and has decided upon taking up his residence for some time in New York. He will have a studio in the Durand-Ruel building and another in a cab, in which he will paint our street scenes. We hope he will not forget to take a few jaunts into our picturesque and cosmopolitan suburbs, where he will find multitudes of strange characters and of hitherto unpictured effects to transfer to canvas. It may be his lot to show our native artists what is most interesting and most paintable in their surroundings.

THE efforts which are being made to unite all the artistic societies of New York in the promotion of one great yearly exhibition of architecture, painting, and sculpture excite our sympathy. We admit the usefulness of the smaller exhibitions of individual artists and of particular groups, but something big and comprehensive is needed to draw crowds and spread the influence of art among the people. We should be still better pleased were the workers in the minor artistic crafts to come together for a similar purpose. Suppose that amateur workers in pottery and porcelain, in metals, in wood-carving, and pyrography, in needlework of all sorts, in ivory and bone, in leather, glass, and enamels, throughout the country, were to send their best and most original products only—not drawings or designs for others to carry out, but the actual objects designed and made by them, to a yearly exhibition, to be held in New York during the holiday season—we think such an exhibition would evoke a more real, popular interest in art than any display of pictures or statuary would. The works forwarded could be sold for the producer's benefit, and all left unsold at the end of the exhibition could be cleared away at auction, thus, in every case, avoiding return charges. As with picture exhibitions, small and select displays like those of the National Arts Club serve a very useful purpose; but, to make a deep and lasting impression, much bigger yearly exhibitions will be needed. We invite correspondence on the subject.

WE are happy to say that our endeavors to extend a knowledge of real as distinguished from imitation hand-wrought metal work are bearing fruit. One of the largest manufacturers in the kind, who takes a serious interest in the subject, announces that any one who, following the instructions given in *The Art Amateur*, becomes expert in raising metal to shape with hammer and mallet, may be sure of employment. According to the gentleman, it is more difficult to find capable workers than to provide work for them. Buyers will willingly pay the price demanded for real, original, and tasteful hand work, if they can only get it. For his part, the proprietor of *The Art Amateur* offers to give a free, practical demonstration of the art to any student who will arrange to call upon him for that purpose.

THE recently organized American Society of Miniature Painters proposes to hold its first annual exhibition early in January. Original miniature paintings only will be admitted, excluding works from photographs. Miniatures intended for the exhibition should be delivered at the Grand Union Hotel, Park Avenue, near Forty-first Street, New York, on January 5th, from 8.30 A.M. to 12 M. For fuller information the reader should apply to the Secretary of the Society, Mr. William J. Baer, 90 Grove Street, New York City.

THERE is at present at Oehme's galleries a small case of miniatures by Mr. Theodor Wüst of uncommon excellence as to color and modelling. We hope to present Mr. Wüst's views on the art, with reproductions of some of his works, in our next issue. At Oehme's there are also to be seen an important "Stormy Sunset," by Rousseau, with a row of dark trees in the middle distance and a foreground flooded by recent rains; and a remarkable "Canal in Holland," by Cazin, painted to order for Mr. Oehme.

IT does not require a cynic to see that there may be a great speculation in real estate behind the move contemplated by the Boston Art Museum. The trustees of the institution, we learn, have just purchased a tract of land in the Back Bay Fens, and propose to erect thereon a more convenient building than the present, and to keep other buildings at such a distance that there will be no danger of a fire spreading from them to the museum. The purpose of thus securing safety is a good one, but will it always be kept in view? The city is sure to spread out and enclose the new museum site, as it has the old one, and the land obtained will hardly suffice to remove the building from all danger of destruction by fire.

COUNTERFEITING ANTIQUITIES.



AH, yes, we are every now and then reminded to beware of the clever counterfeiters of Naples, Smyrna, and the Isles of Greece; but the collector would do well to look nearer home for the producers of many of the articles with which enterprising dealers attempt to fool him. These men, though they rarely themselves attempt to deal fraudulently, are aware what use is made of their productions. They commonly carry on an honest trade as menders of antiques or makers of avowed imitations; but at the same time manufacture pieces which might easily deceive the novice, but keep on the right side of the law by selling to men who are no novices, and who know what they are buying.

A FEW years ago, in Soho, London, there was a factory for antique coppers which is probably still in operation. The legitimate business of the place was the manufacture of stew-pans and kettles; but when trade was dull in that way any sort of antiques for which there happened to be a demand was produced instead. An old incense-burner, for example, would be reproduced by the dozen by hammering over a chuck. If ornamented with pierced work the copies would be coated with asphaltum, through which the design would be traced, when it would then be eaten out in an acid bath, saving the time which would be required to cut out the pattern with a piercing saw. The bath leaves thin edges, by which such work may be detected. The work would then be annealed, and would be permitted to oxidize and scale. Pickling with muriatic acid and salt, to produce a good coating of verdigris, would complete the job. Sometimes these "antiques" would be purposely broken, and would be clumsily mended with solder, or with pure tin if the piece was to pass for a very ancient one. Chiselled metal was reproduced by casting and "dubbing" over with the hammer, then pickling, annealing, and bending. In such ways helmets, copper and brass castings for antique furniture, and

the like were made. Old lead work, such as the garden statues once fashionable in England, was made by beating the lead over a carving first made in hard



wood. The sharp edges of the old work would be imitated by hammering at random without much regard to accuracy, and the copy would be pickled in dilute sulphuric acid to give it a weather-beaten appearance.

NOT far from Lambeth Palace is an antique pottery and porcelain factory owned by a Frenchman who exports his wares all over the world. The work is done in the utmost secrecy, but the present writer's informant, who is book-keeper in a tile and drain-pipe factory near by, discovered it, owing to an error of the postman, who delivered to him the Frenchman's mail. In handing it to its owner, he managed to penetrate to the inner room, where rare porcelains are copied by the dozen, beyond which are the kilns. It must not be supposed that such work is always badly performed. The prices obtained are such as to tempt skilful workmen and to permit them to spend much time in experimenting and studying in museums. They are frequently persons of much intelligence.

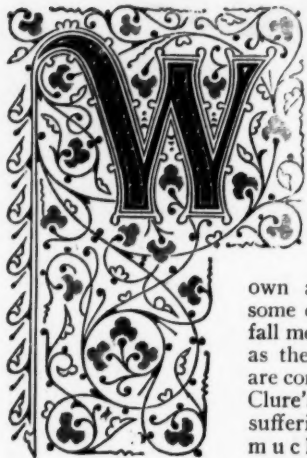
IN New York a certain cabinet-maker on Sixth Avenue produces very clever imitations of old German furniture. He keeps a good stock of various woods on hand, and understands thoroughly the difference between ancient methods of construction and the modern. He uses the wood-carving machine for roughing the decorative parts of the work, but finishes by hand. Worm holes are produced by a combination of geared drills, which leaves the dust in the holes. A little dust from very old wood is blown into the mouth of the holes, and the proper color is given by treatment with acids or caustic potash. A small founder in Twenty-seventh Street is the happy possessor of a fine old crucifix, by the reproduction of which in numberless copies he makes his living. This man, very clever in his way, works in a cellar on the bare earth and in sabots, as he was accustomed to do in his native land.

MOST of the really deceptive counterfeits are made by such men. Each working alone in his little den, and utterly unknown except to the dealers who purchase the work, they are absolutely safe from the interference of the law, which would have no hold on them even if discovered. After all, it is the fraudulent dealers and not they who are to be blamed. They only sell their work for what it is where they find a steady market at living prices. The dealer who sells it for antique makes all the profit, and should take all the blame.



ILLUSTRATIONS IN THE CHRISTMAS MAGAZINES.

BY WILLIAM PATTEN.



WITH the exception of Harper's, most of the December numbers of the magazines do not seem up to their own averages for some of the earlier fall months—as far as the illustrations are concerned. McClure's seems to be suffering from too much success, or else from an indifferent Art Department. The process plates are not up to the mark, and the printing seems for this month, as is often the case, a "quantité négligeable." Compare the printing of the pen drawings in "Whistling Dick's Christmas Stocking" with, say, the cut on page 211 of Leslie's Monthly. The special Christmas features consist of two reproductions in color from paintings by C. K. Linson. The color plates seem to have been made in Vienna, and the results by this process are obtained by using a series of half-tone plates, one for each color. The process is not new to this country, but its paths are beset with dangers, it is so difficult to control the values of the small masses. Large masses of dark or light seem to come fairly well, but the intermediate tones have a way of eluding intention which is discouraging. The second of the color pages, "The Visit of Mary to Elizabeth," seems cleaner and clearer in color, owing to the subject being pitched in a higher key. This allows the white paper to become a factor in clearing the tones, but for all practical purposes the page is as flat and lacking in air as a Japanese print, without the advantage of having been designed for a flat result.

The general typographical appearance of Leslie's is good—much better than some of its rivals in the ten-cent field—though the page margins could be better proportioned. The magazine heading on the left-hand pages seems the unnecessary survival of a tradition. The drawings by H. C. Christy will probably be considered the artistic features of the month, but they will hardly add to his reputation. Some of the pen drawings by Ch. Grunwald for "Christmas Presents" are quite in the right direction. There is a nice feeling for color in them, and they are drawn with a simplicity and directness which is absent from much of the pen-and-ink work in this country—more the sort of thing one finds in some of the English periodicals—legitimate pen drawings, not labored patterns of line and tint or examples of tone reproduced with a pen. It may interest the reader to compare the example on page 211 with the drawings reproduced on pages 247 or 248 of the Christmas Century. The half-tone plate and wash drawing have had such long innings that the pen has practically been discarded by the best men, and when pen-and-ink drawings are used, they are usually printed on the inferior-surfaced paper used for text pages.

The illustrations in the December Munsey are dull and lifeless in color, even in those sections where coated paper is used,

though some of Mr. Wright's illustrations for the "Isle of Unrest" come out well, both as to drawing and reproduction. It is a pleasure, however, to see pages that are not filled up with so many square inches of rectangular gray half-tone plates in monotonous procession. On page 367, for example (there are others), the white paper is made a factor in the illustration, and the result is so felicitous that one wonders at not finding something of this kind more often in the higher-priced magazines.

The December Scribner is principally to be remarked for an interesting scheme of decoration by Walter Appleton Clark and T. Guernsey Moore, for a poem by Harrison S. Morris. The first, second, third, fourth, and eighth pages are distinctly successful, though, considering the weight of color in the type, one might wish a little less weight in the borders. If the fourth, fifth, and seventh pages are less successful, much seems chargeable to the reproduction. The drawing for the two pages of the "Adoration of the Magi" is so dignified and reverential a presentation of the subject, the oneness of intent is so manifest in line, form, and tone, the characterization is so varied, and the drawing is so adequate, without being academical, that, even while regretting the imperfection of the reproduction, which stands in the way of a better appreciation, one is tempted to ask who among us could do so well? Not the least interesting feature is the way the artist has drawn the figures, like the characters in a Greek play, on such large lines that they become symbols in the decoration and story, not models posing in attitude. Mr. Christy's drawings in wash and crayon for the story by Octave Thanet have many of the qualities which make for popular success. Pretty women, well gowned and with an air of good breeding about them, can always be relied upon to win their way with the public, and he sometimes draws them with a nicety that is quite vital and convincing. One would think it a privilege to walk down the avenue with them or be seen in their company at the theatre. It is surely a considerable accomplishment to have created such types. Some other qualities which one would like to see in his work may perhaps in the fulness of time be added to those he possesses. His drawings without backgrounds decorate the pages very nicely, and the first drawing is certainly a nice example of what Abbey used to call "girling." Mr. Sterner is an artist whose conceptions are permeated with the flavor of that Thackeraynian sentiment which seems part and parcel of the better element of the Anglo-Saxon race. Sometimes he becomes impatient with his materials, so that his realizations fall short of his conceptions, but even in such cases—and there are some in the illustrations to "The Senior Reader"—his work is always interesting, it is so well informed of life, and illustrates the spirit of the text so well. He makes one feel that he actually knows the people he draws, and has been able to enter into their lives, and succeeds in helping us to do so. I can imagine some one saying, for example, of a family portrait by Sterner: "It is the general opinion that the portrait does not look quite so much like the gentleman as his photograph, but it represents a side of his character which we all remember him by." The other illustrations are by W. Glackens, and are reproduced in color. It is difficult to speak of Mr. Glackens's work with fairness in the limits of a few lines, and I shall defer consideration of it to another time. The color can hardly be called successful, and can at best be considered as a stage in an experiment, which may lead to happier results later. There are also seven pages by C. Dana Gibson.

There is much that is admirable in the Christmas Century—some that is worthy of high praise—Mr. Keller's drawings for "The Autobiography of a Quack," Phil May's "East End Loafers," Mr. Cole's engraving of the Miss Farren portrait by Lawrence, Mr. Edwards's decorations for the opening poem, and some of the portraits in the Cromwell article. But it is something of a jump to the "Samoan Sea Nymphs at Play." Mr. Keller is not only an unusually good draughtsman, with a forcible, dramatic ability to tell a story, and lots of other things besides, but he is probably the cleverest man in the use of gouache in this country. The drawing on page 290 is a good example of his work, though any one can quarrel with the way he carries his tones out to form ragged edges around his drawing. The color work is thin and pale. Some of Mr. Pennell's drawings for Besant's "One of Two Millions in East London," "Ratcliffe—Cross Stairs," "Wade Street Limehouse," and "An East-End Wharf" look as though they had been intended for tone reproduction and the tone had been left out.

Harper's easily carries away the palm for Christmas color work, with a page drawing by Howard Pyle, which is an interesting example of what richness of color can be obtained with a few printings. The other color results in the same article are of varying excellence, some more happy than others, with a tendency to sombreness, caused by the too liberal use of blacks next to color. The color scheme for the pen drawings by Miss Stillwell, to illustrate E. S. Martin's article on "Children," is a simple one, well adapted to the character of the drawings, and the result is altogether pleasing. The drawings, some of them, show the influence of Boutet de Monvel, but that is a very small matter when the childish figures have been observed with such sympathetic intelligence and drawn with such freedom. The simple technique of line, gray tint (which seems to have been made with a lithographic crayon) and black, gives a result which is not only entirely adequate, but is particularly well adapted to the decoration of type pages. In fact, I am inclined to think that, after Kate Greenaway, Boutet de Monvel, and Rosina Emmet Sherwood, these are the best drawings of the kind that have appeared in an American magazine. The six page drawings by Miss Stillwell (of which one is here reproduced) surprise one enjoyably with their novelty and charm. It is a still greater surprise to find they are the work of a young woman of twenty. Miss Stillwell is a pupil of Howard Pyle, as might be inferred from certain qualities in the work. There is so much that is original, however, a quality of human appreciation—that is so genuine, and a sense of decorative arrangement on the page which is so unusual, that they are lifted entirely above the plane of the commonplace. In fact, the distinction of some of the drawings—a quality hard to define—is one of their principal claims to recognition. There is plenty of room for more work of this kind, the world is by so much richer for such poems of child-life, such every-day incidents, lifted above their every-day place in the world by the artist's imagination. If "A New Day" was a painting in the Metropolitan Museum of Art, instead of an illustration, we would soon find reproductions of it on sale in every city in the Union. Some of Mr. Frost's drawings for "Dark er de Moon" show him in a new light, and one in which he has successfully caught the "devil" element of the story in some night effects. Henry Hutt's drawing on page 23 is a good example of his work.

PAINTING IN WATER-COLORS.

III.

THE first step in any serious study of water-color should be in the direction of still life. The painting of objects which remain where they are placed and in the same light is obviously easier than the painting of evanescent effects of landscape or of living and moving figures. It is therefore possible to approach a complete rendering both of form and color, and the student is likely to be a severer critic of his own work. Now, all progress comes from self-criticism. The beginner who paints still life may expect to advance more rapidly in the knowledge of form and of the use of his tools than if he began with landscape or the figure, the acknowledged difficulties of which would furnish him with excuses for his ill success.

By still life, in the widest sense, we mean all sorts of inanimate objects—common household wares and costly bric-à-brac, stuffs, books, arms, fruits, and vegetables, dead game, fish, and so forth. Flowers are usually made a study apart. This variety of objects appeals to all tastes. If one desires to become a painter of animals, he can begin with dead game; if of landscape, with studies of rocks and vegetables. Even if he aims at the figure, he will find his early studies of drapery and of household furniture of the utmost use to him.

As still-life work may be done entirely indoors, it is a good study for winter. There is no reason why one should not install himself comfortably. For one thing, there is no excuse for using blocks of paper, as you may have plenty of time and everything needed for stretching Whatman paper. It may be well to use a desk, instead of an easel, and one may just as well make himself comfortable in an easy-chair as uncomfortable on a camp-stool.

First practice will include the management of the brush. In outline work hold the brush straight up and down and work with the point only. For laying a tint use the side of the brush, putting more or less pressure upon it as the form is broader or narrower. For very light tints, especially where an effect of transparency is needed, drag the side of the brush lightly over the surface of the paper, so that the color takes only on the grain. The very dark or positive touches, called "accents," are got by first pressing the point of the brush strongly upon the paper (but not so as to crush it), and then lifting it abruptly. This disengages a little drop of color, which must be allowed to dry where it comes.

Be careful to get only the best moist col-

ors. If they dry up in the tubes, as they may if not used very often, it is sufficient to plunge them for a few minutes in warm water to make them soft again. It is well to have a large list of colors, for all will be found useful. Add to the list already given India Ink Bistre, Pale and Deep Cadmium and Cadmium Orange, Light Red, Raw and Burnt Umber, Sepia, Payne's Gray, or Neutral Tint. Some of these colors wash up easily, others demand more time to dissolve. Among the first are India Ink, Ivory Black, Sepia, Raw Sienna, the Madders, and Prussian Blue. These colors adhere well to the paper, and are the most useful for extended tints. The other sort of colors, such as Vermilion, Yellow Ochre, and Ultramarine, are heavier, remain only a short time in perfect solution, and deposit

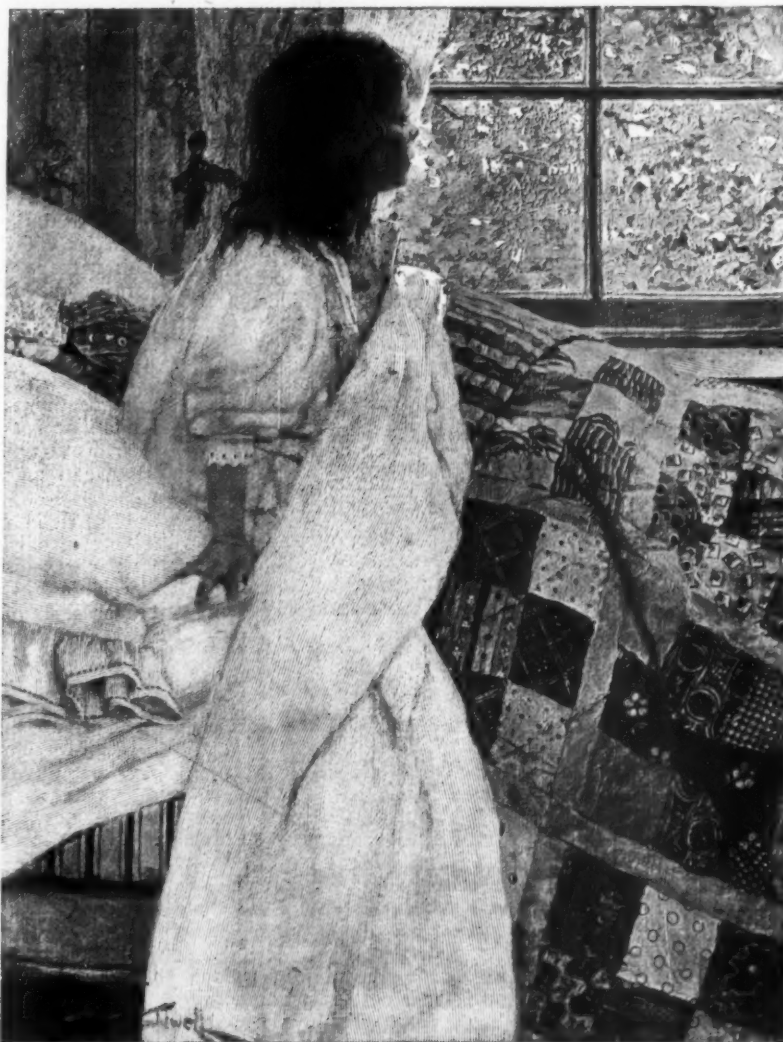
all colors (but not all qualities of each color) can be made from the three that are called primary—that is to say, from yellow, red, and blue. The yellow and red give orange; yellow and blue, green; red and blue, violet. Those three new colors are called binary; and from these again are produced those called tertiary. Orange and green make citron; green and violet, olive; violet and orange, russet. And by mixing these again, one passes to the browns and grays. But in practice no one would think of going to all this trouble to obtain a brown when a better brown may be simply squeezed out of a tube. It is a good general rule to mix no more than two colors, with perhaps a touch of a third, to slightly modify the result.

It is an excellent practice to take each color separately from the box and lay a graduated tint of it, dark at the top, then gradually paled with more and more water. Into this while it is wet put another color, which will spread unequally through it. Then, after letting it dry, pass a tone of a third color lightly over it, graduating the third color like the first. By this practice you will see what a great variety of tints may be obtained with only three colors. Before beginning a still-life study, even of the simplest sort, say a drawing of a brown jar, take all the colors that you think you will have to use and go through this practice with them. You will then know beforehand pretty nearly what their combinations will do for you.

In this way, too, you will be led to see that there is no absolutely pure color in nature. A red object will have to be a little more orange here, a little more crimson there. A blue object will have to be grayish in one place, greenish or violet in another. Even a black object will have its bluish reflections in the light, its reddish or brownish half-tints in the shadow, which may be imitated by a little ultramarine in the first

case and a little vermilion in the other.

The white of the paper is your highest light. But the high lights in nature do not extend over large surfaces. In painting a white object, then, look to see what tints and shades of white you can find in it—bluish, greenish, or brownish—and imitate these with very light washes, leaving out only the parts that catch the light and appear much whiter than the rest. In every white object you will find some parts that are "cooler"—that is, bluer—and some that are "warmer"—that is, more reddish or yellowish—than the rest. And once this difference is noticed in white objects, you will begin to notice it in all other objects, and you will see how the lights vary in different textures.



From Harper's Magazine.

A NEW DAY.

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in the grain of the paper. They are most useful in imitating rough textures, and one cannot handle the brush too lightly in using them. If both sorts are to be used in securing the one tone, it may be best to use the opaque color first, if a very even tint is required. On the other hand, if this is not so much an object, an opaque color over a transparent one will often give a better effect of light and atmosphere. For instance, a transparent Yellow, like Raw Sienna, passed lightly over a first wash of Cobalt, will give a fairly even greenish tone; but the Cobalt over the Yellow will give a more varied and livelier tint. You must learn these effects by practice and make use of them as required. It is well to remember that in this way and by mixing,



FIG. 1. "PLOUGHING." PLASTER PANEL BY GEORGE JACK.

THE "ARTS AND CRAFTS" EXHIBITION IN LONDON.

BY R. DAVIS BENN.

IN a previous article I mentioned the fact that, according to a new regulation of the Arts and Crafts Exhibition Society, it has been ordained that no sketching or photographing should under any circumstances be permitted at this year's—the sixth—display. My readers may remember that my reference to that rule was followed by the assurance that, despite all such obstacles, an illustrated review should appear in *The Art Amateur*, and that promise shall now be fulfilled—in part, at least, as the subject is far too wide a one to be dealt with adequately in the space allotted to me this month. That I am in a position to discharge this obligation is, for the most part, due to the courtesy of many of the artists exhibiting, who, being altogether at variance with the narrow-minded policy adopted by the executive, have favored me with photographs of their work, or permitted me to make sketches therefrom before it was delivered to the tender mercies of the "powers that be" at the New Gallery, Regent Street, London, W.

IT is impracticable and doubtless unnecessary for me to give the history of the Arts and Crafts Exhibition Society in this connection, and I shall not attempt to do so. One thing must be made perfectly clear, however, and that is that it must not in any sense be regarded as fully representing all that is best in British art and craftsmanship. This select little coterie occupy a small corner in a large field of endeavor; around that corner they have built a high and thick wall, beyond which most of those who have chosen to dwell therein can discover naught that is good. Some flowers of rare beauty they cultivate and cherish, it is true; but there are weeds as well, together with growths stunted and starved, like unto nothing in the heavens above, the earth beneath, or the waters under the earth—fortunately, for the reputation of Dame Nature! Many are the clever men and women there, but most of them have cribbed, cabined, and confined their powers within the narrowest of limits, adhering to certain elementary principles, outside which, in their estimation, all is "vanity, and less than vanity."

FORTUNATELY, however, for visitors to these periodical displays the works placed on view are not confined to the productions of members of the Arts and Crafts Exhibition Society. The "elect" are graciously pleased to consider the creations of artists and craftsmen beyond the pale, and those most nearly in accord with their ideas may, perchance, find a place in the gallery—if there be room for them! I am able to assert without hesitation and, what is more, to prove my assertion, if need be, that many of

the rejected works are far superior, from every point of view, to scores that are admitted to positions of honor; but there! the hanging committee see as through a glass darkly, and from their decision there is no appeal.

FOR the purposes of this first instalment of my review I have selected for illustration a number of those exhibits which, it seemed to me, are calculated to appeal most favorably to the cultured readers of this magazine, though I am afraid that, in articles to follow, the temptation to give one or two "awful examples" may prove too strong for me to resist. Successfully hidden away



FIG. 2. CEILING. BY E. P. BANKART.

behind an elaborately embroidered screen, crude in design and villainous in coloring, is one of the gems of the collection—the small pottery panel, "Ave Maris Stella," by M. Leon V. Solon, a fac-simile reproduction of the lines of which appears herewith by the gracious permission of that rarely talented artist. Previous exhibitions at the New Gallery have owed much to the genius of M. Solon, with whom in the higher walks of fickle art there are few men who can compete successfully. Clad in a flowing robe of white, delicate green, heliotrope, and gold, the figure stands out against an angry sea of grayish greens and blues, eddying around the dark ugly rocks, the whole leading up to the warm flesh tints of the faces above, each one a masterly and tender portrayal of the sweetest childhood. Those who know the extreme difficulty of working in the media which M. Solon has selected for this poetic conception of "Ave Maris Stella" will estimate this masterpiece—for it is nothing less—at its proper value.

READERS of *The Art Amateur* are well aware that William Morris was the high priest of the "Arts and Crafts Movement," and it is interesting to note that the vigorous plaster panel, "Ploughing," illustrated in Fig. 1, is the work of a designer and craftsman intimately associated with the firm of which the "Master" was the chief founder and head—I mean Mr. George Jack. The simple force of this piece needs no comment from me; conception and modelling alike are fine, carrying conviction with

them. I have previously, in former articles, referred to Miss E. M. Rope as an artist eminent in the delineation of the ever-varying moods of childhood, and, as a further example of her powers in that direction, I am happy to be able to present her delightful panel illustrative of that sacred incident which may well be termed the Apotheosis of the Love of Children. Each face is a study; the expressions are those of the heyday of youth. Yet in those immediately surrounding the Saviour there is a look of wondering and yet affectionate awe, indicative of deeper things than romps and frolics, altogether too subtle to be described. Apart from the works of Mr. George Tinworth, I have seen few devoted to Bible story so instinct with tender religious feeling as that of Miss E. M. Rope.

ANOTHER choice piece of modelling is a portion of a long wall relief by Mr. Matthew Webb, the rare delicacy and charm of which are but inadequately conveyed by Fig. 3, notwithstanding the fact that it has been engraved from an actual photograph. The pose and modelling of the figure, "set" amid graceful foliated scrolls, reveal the hand of a master, not only of design, but, moreover, of the possibilities, limitations, and, indeed, the actual handling of the material for which the design was originated. This frieze is thirty inches deep, and forms part of the decoration of the Streatham High School for Girls. Of quite another type is the modelling of the ceiling by Mr. E. P. Bankart, which appears in Fig. 2. Though the details are almost purely naturalistic, they are brought within decorative limitations by the regular conventionality of their disposition; the whole scheme is characterized by a peculiar richness of effect.

MISS H. M. PEMBERTON—a former prize winner at our National Art Competitions, by the way—is represented by a series of clever designs for repoussé and enamel brooches, six of which are shown in Fig. 6. All are tasteful, and one in particular, the fourth down, with its decorative suggestion of a ship, is distinctly above the average. Most of the hammered copper work errs on the side of plainness—some is crude in design, and cruder still in execution, but there are exceptions, and among them the three pieces by Mr. Harold Stabler, of the Keswick School of Industrial Art (Fig. 10), are worthy of honorable mention. The general forms are graceful, and the enrichment quite in keeping with them.

OF our British artist-craftswomen, Miss Adèle Hay is in the front rank. That there is naught of the "finikin" about her work may well be judged from the St. George and the Dragon door-knocker, in bronze, represented in Fig. 7. It was fitting that Miss Hay should select this subject for an



FIG. 3. WALL RELIEF. BY MATTHEW WEBB.



FIG. 4. PLASTER PANEL, "CHRIST BLESSING LITTLE CHILDREN." BY MISS E. M. ROPE.

"Arts and Crafts" exhibit, for the legends of feudal times are dear to the Society, and their decorative interpretation could hardly be placed in abler hands. "The Idylls of the King" is sacred to them, as it is admired by all of us, and yet one cannot but wish that they could be taught to look on both sides of the shield, as many of us were brought to do by Mark Twain's monumental "Yankee in the Court of King Arthur," one of the greatest works of modern times. Of course, it "stinks in the nostrils" of the Arts and Crafts Exhibition Society—there is *too much truth* in it.

GENERALLY speaking, the art of the modern glass worker is a very commonplace business, but a case of blown glass designed by Mr. Harry Powell, three pieces of which are shown in Fig. 8, give us hope that its revival may not be far distant. Of course, without the delicate and iridescent coloring of the originals no illustration can do any manner of justice to these productions, yet some idea of their quaint grace of form may be gathered from the sketch referred to.

FIG. 9 shows a simple and yet effective, though somewhat archaic, table centre, designed by Mr. Godfrey Blount, and executed by the Haslemere Weaving Industry. With "Arts and Crafts" furniture I shall deal more freely next month, but may conclude these notes with just two pieces of the best on view—a couple of writing cabinets, designed by Mr. C. R. Ashbee, and made throughout by the School of Handicraft; a group of enthusiastic workers, who have located themselves in an old mansion in the East End of London—Essex House, Bow—and do their best there to sustain the noblest traditions of British craftsmanship, so far as in them lies. Their views are limited, but their work is, for the most part, honest and good; therefore let us accord them that honor which is their due. Fig. 11 is of rich mahogany, with hinges and other metal work of bright hammered iron, blackened here and there—stupidly, I think—to give it an antique appearance. The interior fittings are of some light wood—pear or sycamore—enriched with inlay! the leaves are of delicate shades of green, and the blossoms, which are not only inlaid, but carved, and project slightly from the surface, are stained a deep crimson. Fig. 12 is in unpolished oak; the metal work is again of bright iron, and the interior fittings are treated in the same manner as are those of

Fig. 11. I have said that these rank among the best of the cabinet work on show; truly! the average run of genuine "Arts and Crafts" furniture is queer stuff!—but more as to that next month.

"SPRINGTIME," BY FRANK RUSSELL GREEN, A.N.A.

BY RHODA HOLMES NICHOLLS.

SUGGESTIONS FOR COPYING THE PICTURE IN OIL, WATER, AND PASTEL COLORS.

It is excellent preparation for out-door work to copy some serious study during the winter months. It is not an easy thing to hit on a key of color when out of doors in

the full, strong light of day. The picture which looks brilliant when thus lighted will often be heavy in the house, and much darker than the student realizes he is painting. The accompanying study is pitched in a brilliant key, suggestive of spring. It is light without being thin and chalky, and the shadows are full of atmosphere, and yet remain strong.

Cover a stretcher 16 by 11 with a single-primed canvas. Have in readiness two or three bristle brushes of different sizes; they should be rather pliable, so as to enable the color to be freely handled. A small sable will be found useful in the detail. A medium of turpentine, linseed oil, and a few drops of the drying oil will make a satisfactory vehicle, but a very little will be required.

A very fine charcoal should be used for the drawing. To render it so that it will draw easily, it should be cut toward you, just the opposite to the way a pencil is cut. It will, as a rule, split and give two pointed edges to draw with. Another way is to rub it on sandpaper, little blocks of which come prepared for the purpose. The drawing is of the utmost importance and the placing of the picture. No detail need be thought of in this stage. When the large proportions are found, follow the charcoal lines with a little Permanent Blue, thinned with turpentine. The palette should be set with Silver White, Lemon Yellow, Yellow Ochre, Raw Sienna, Burnt Sienna, Raw Umber, Emerald Green, Antwerp Blue, Medium Cadmium, Rose Madder, Vermilion, and Permanent Blue. Start the painting with the sky. Take your largest brush and plenty of paint. Complete the sky at one painting, using Silver White, Vermilion, Yellow Ochre, Permanent Blue, and Rose Madder. The top portion of the sky should be more loosely handled than near the horizon, where it is required to recede as far as possible. Next paint the trees, shrubs, and landscape, generally rubbing in a medium tone, into which light and dark can be painted. The colors to use in the trees are Emerald Green, Lemon Yellow, Rose Madder, and a little Raw Umber added to the Silver White; a rather ragged or old brush will give the tree and foliage effect better than a stiff one. The brush can be taken between the finger and thumb and held nearly on a level with the paper, and a broken, leafy touch will be easily given. The whole canvas should be covered, so that the picture from the start is worked as a whole, adding detail after detail as the

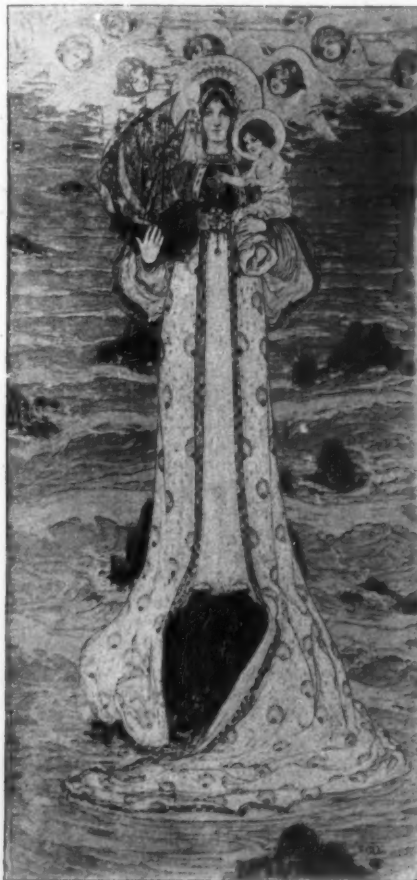


FIG. 5. "AVE MARIS STELLA." POTTERY PANEL. BY LEON V. SOLON.

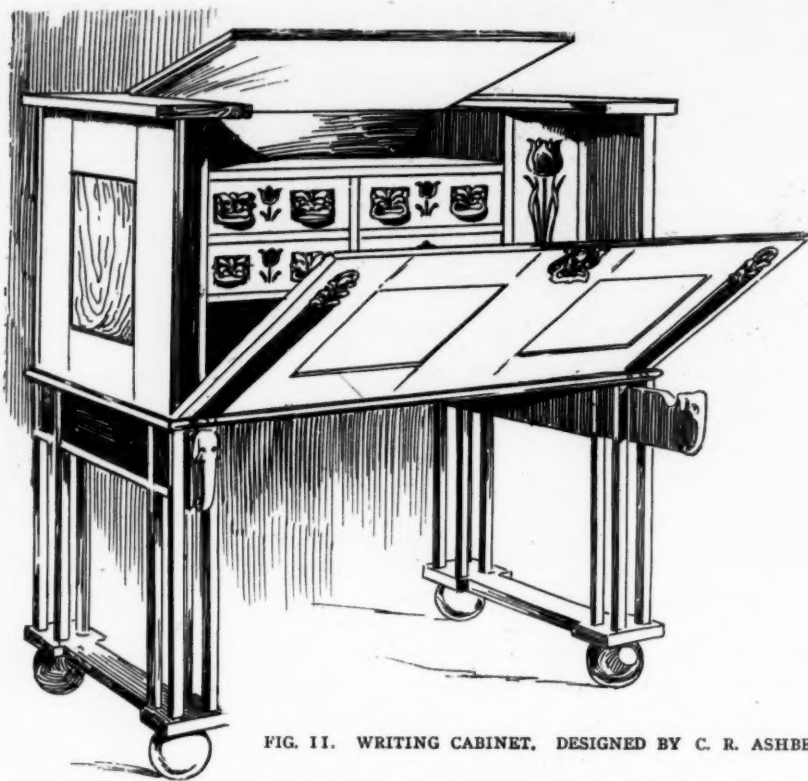


FIG. 11. WRITING CABINET, DESIGNED BY C. R. ASHBEE.

work proceeds. Never work at one part for long at a time; keep the eye on the whole picture.

The colors to use in the dark horse are Burnt Sienna, Raw Sienna, Raw Umber, Permanent Blue, a little Yellow Ochre, and Silver White. For the white horse use Silver White, Vermilion, Permanent Blue, a little Burnt Sienna, Rose Madder, and Silver White. For the man's trousers use Permanent Blue, Silver White, and Rose Madder. Introduce a little Emerald Green for the cap; for the shirt use the same colors as for the white horse, only lower in tone. For the flesh tones use Vermilion, Yellow Ochre, Rose Madder, Permanent Blue, and Silver White.

The distant roofs are painted with Vermilion, Rose Madder, Silver White, and Blue. It is very important to keep the distant coloring soft—rather gray, so that it keeps its place in the picture. For the detail, try and keep the brilliant brush work of the original, especially in the foreground, which has to be solid; a variety of beautiful grays will be found, which so well render the broken earth. Permanent Blue and Rose Madder added to the local tone of Raw Umber, Raw and Burnt Sienna, and Silver White will give the coloring required. There remains now nothing but the grass and harness. For the grass use Antwerp Blue, Emerald Green, and a little Cadmium and Lemon Yellow. These tones must be broken with grays already on your palette. Although directions for the harness is left till the last, it is very necessary that it should be painted while the colors on the horse are still wet; otherwise it would look detached and too hard; it must be painted freely and without too much precision, or it will become inartistic. The same rules apply to the plough.

WATER-COLORS: Unless the student is a good draughtsman, it will be the best plan to draw in the picture with a pencil before wetting the paper. The drawing is of so much importance that many corrections on the wet paper would injure the surface for the other painting. Start with the sky color—Light Red, Cobalt Blue, a little Yellow Ochre. This tone can be passed over the whole picture, and while the wash is

still wet remove with a piece of blotting-paper the lights on the horses and the man. As a quantity of water will have to be used, be careful not to get this wash too light, and always keep in mind that the more water used the more the color will fade when dry; it is quite safe to paint the tone a little darker than it appears. The trees and distance should be painted while that wash is still wet. The darker leaf touches can be added later on, the sharpest being put

in when the wash is quite dry. The colors to use are Emerald Green, Antwerp Blue, and Lemon Yellow, broken with Raw Sienna and Rose Madder; in the broken grays for the grass use more Antwerp Blue and a little Cadmium. For the ground use Burnt Sienna, Light Red, broken with Cobalt Blue, Rose Madder, and occasionally the green of the grass. For the white horse use Rose Madder, Cobalt Blue, Burnt Sienna, and a little Vermilion. The color will depend a great deal how it is put on. Observe very carefully the sharpness of the shadows and the placing of the same. For the brown horse use Burnt Sienna, Raw Sienna, Cobalt Blue, and Rose Madder. A little Indigo for the tail and eyes will give the darkest accents in the picture. For the man's flesh use Rose Madder, Cobalt Blue, Vermilion, and a little touch of Yellow Ochre. The trousers are Cobalt Blue, shaded with Vermilion and broken with Grays. A little Chinese White used with the local color, touched into the foreground sharply and also about the harness and plough, will add a good deal of strength to the work. It is advisable not to do it until nearly the last, as it is very apt to get mixed with other paints and destroy the purity of the color, whereas a little judiciously used will be very beneficial.

PASTEL COLORS: If the student were to enlarge on the copy, taking the same proportions, a more satisfactory result would be obtained. Pastel is better adapted to larger surfaces. A velvet paper or Strathmore charcoal paper will be best for this subject. The tones of the whole picture should be rubbed in after the drawing forms are found with charcoal. Take a medium tone of each color and work in the darks and lights. The foreground and trees can be easily and well rendered in this medium. For the horses and figures, although the soft pastels can be used at first, it is advisable to finish with the hard pastels.



FIG. 12. WRITING CABINET. DESIGNED BY C. R. ASHBEE, ARCHITECT.

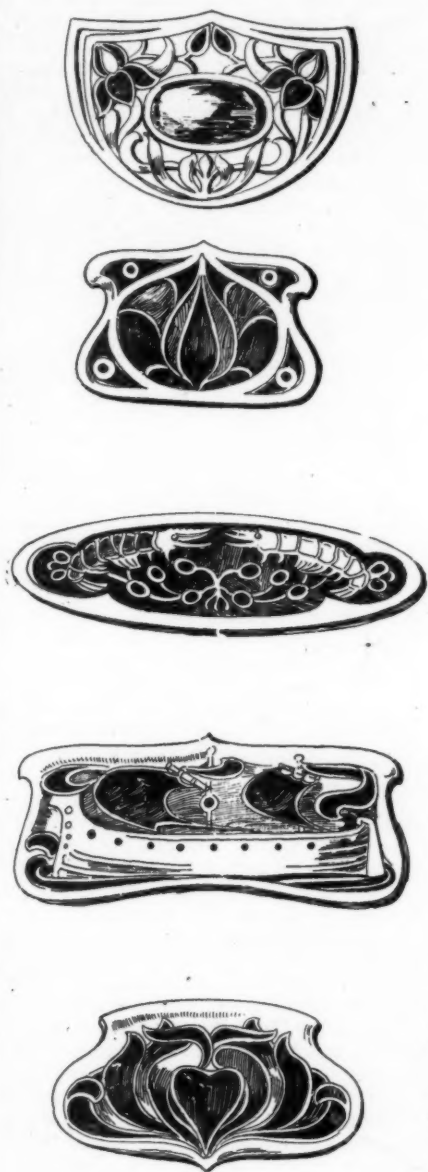


FIG. 6. REPOUSSÉ AND ENAMEL BROOCHES. BY MISS H. M. PEMBERTON.



SOME OF THE OBJECTS SHOWN AT THE ARTS AND CRAFTS EXHIBITION, LONDON.



FIG. 7. KNOCKER, "ST. GEORGE AND THE DRAGON." BY MISS ADÈLE HAY.

FIG. 8. BLOWN GLASS DESIGNS. BY HARRY POWELL.

FIG. 9. TABLE CENTRE. DESIGNED BY GODFREY BLOUNT.

FIG. 10. HAMMERED COPPER WORK. DESIGNED BY HAROLD STABLER.



THE A B C OF PEN DRAWING.

BY ERNEST KNAUFFT.

II. EFFECTS OF DISTANCE.



IN the preceding chapters I made it plain that with greater or less pressure a graduated tint which gave an effect of local color might be obtained. In this paper I will show that by these graduated tints one may obtain an effect of relief or distance—that is, one may make things appear to go back or come forward. In Fig. 8 I have endeavored to make the word Pen stand out with greater relief than it did in Fig. 3, by graduating the shading, making the lines nearer together and heavier where they represent the part of the shadow nearest us, and farther apart and thinner where they are supposed to be farther away. In Figs. 9, 10, and 11 I have tried to obtain still greater relief by graduated cross-hatching.

In the etchings of Rembrandt and in the pen drawings of Adolph Menzel and of E. A. Abbey we find this method employed with most wonderful results. It is not hard to comprehend that the difficulty of applying it comes from the fact that all the objects in a picture are not of the same color—that a light object may be in the foreground and a dark object in the background; in which case it is not easy to apply the rule of heavy lines for near-by objects, and vice versa. But the sensitive eye requires that an object in the distance should be drawn with a lighter line than if it were in the foreground, and we frequently judge of an artist's veracity in regard to his tones upon very slight indications. For example, he may draw a man in a frock coat in the background of his picture, using a certain set of lines, while in the foreground his figures may all be women in white dresses. If, however, one of these women happens to have black hair or a black belt, and the artist uses a heavier line or a more complex cross-hatch than on the man's coat, we realize that he is mindful of his values, and that he would have made the man's coat as dark as the woman's hair or sash if he had drawn it in the foreground.

In Fig. 12 I have endeavored to show how an effect of distance is obtained by pressure on the pen and the regulation of the distance between the lines. Of course, even if the letters were solid black, the words would seem to recede, because those farthest away are smaller than those near by. This is a matter of linear perspective, but, in addition to that, the letters seem to be farther away, because they get grayer and grayer. In other words, there seems to be between the near and the far parts a veil of atmosphere, which gets thicker and thicker the more they recede. This making of the objects gray in the distance gives the effect of what is called aerial perspective, and in drawing landscape, distances, fields, rocks, trees, and so forth, the student must be ever mindful of the necessity of obtaining this effect. A group of trees in the background, even if known to be as dark in color as similar trees in the foreground, must not be drawn so, or they will come forward more than they should. The best illustration which nature affords of the colors becoming dim as they recede is found in the case of mountains. If we take a long ride through the hills, we frequently are able to look back upon a mountain which

we have just passed where the trees were a rich green, and yet from a new point of view the whole mountain seems to be a mass of light blue, the veil of atmosphere between us and the trees having made the trees appear very much grayer in tone.

In wash drawing this diminution of tone is easily effected by mixing more water with the wash for each succeeding distant object. In pencil it may be effected by using a harder pencil for distant objects than for the foreground ones, or by pressing less on the pencil than when drawing near objects;



FIGURES 8, 9, 10, AND 11.

but in pen drawing the effect is obtained only by the two methods I have mentioned—widening the distance between the lines in the far-away objects or pressing on the pen less and less as the objects recede.

THE ARTS OF METAL.

III. REPOUSSÉ, CLEANING, AND TRANSFERRING.

THERE is a way of turning in the bottom of a bowl which is in some respects better than that already described. The work having been thoroughly planished and trued up, it is warmed and then filled with pitch. A block of wood or a flat metal dish, previously procured, should have about two inches of pitch upon it. When the pitch in the bowl has cooled down and begun to set, warm that upon the block and likewise the top of that in the bowl, and press bowl and block firmly together. Place a weight on the bowl to keep it down. This must always be done with work "in the pitch" when it is not being worked upon; otherwise the metal is apt to leave the bed, or, as it is commonly called, "the foxing block." When the pitch is thoroughly cold, the work may be proceeded with. In turning the

bottom, one should gather in the surplus metal. The following is the method: Describe with the compasses a circle of the size of which the bottom of the bowl is to be. Then with the flat pene of the machinist's hammer start in from the centre, hammering down the metal in circles, in the same way as has already been described for "raising" the bowl. The metal is to be worked toward the circle which is to be the edge of the hollow bottom. Should the edge bulge out, it can be hammered back again; but this bulging may be taken advantage of as is shown in the sketch, Fig. 8, where the dotted outline shows the first form of the bowl, the dark line, *a*, the bottom as turned, and at *b* it will be seen that a bead has been added to the form.

TO MAKE A RETURN OR BEAD BY REPOUSSÉ.

If it is your intention from the first to make this bead, scribe a second circle half as far again from the first as the width of the bead desired. Place the bowl, still on the foxing block, upon a leather ring or bag filled with sand. This cushion deadens the jarring of the work. Now take a brass raising tool—the seventh, eighth, or tenth of those illustrated last month. Choose that best adapted to the size of the bowl. A small bowl will look best with a narrow return, or bead, a larger bowl with a wider return, and when the bowl is very large the work may be best done with the ball pene of the hammer. Hold the raising tool in the left hand, as is shown in the sketch given last month, and the chaser's hammer in the right, the broadened end of the handle in the palm of the hand. Hold the handle lightly between the thumb and forefinger, the other fingers lightly closed around it. The hammer should swing between the thumb and fingers, as if on a pivot. The action of the blow is from the wrist, not the arm. The hammer should be used very rapidly with a kind of jarring motion upon the tool, which drives it along the line to be followed; not with direct blows, which would merely sink a series of holes. The point of the punch, it is understood, is to be kept on the scribed circle, inclined, so as to drive the metal toward the middle of the bead. Going rapidly around the bowl, the tool should glide along, leaving a smooth hollow as true as the circle it follows. This is to be repeated several times, until the hollow produced is deep enough. Then with the flat pene of the hammer the bead is rounded up. This is one of the simplest possible lessons in repoussé from the outside; but when one

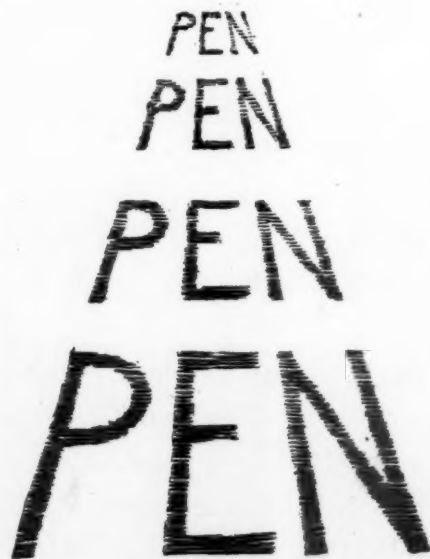
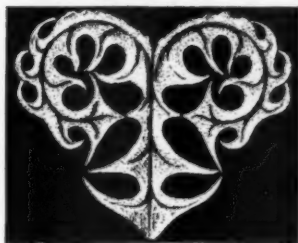


FIGURE 12.

has learned it thoroughly, he will find little difficulty in ornamenting from the outside in the same manner. For instance, the claw decoration in the bowl figured last month as part of The Art Amateur's edu-



BROOCHES IN PIERCED SILVER.



bowl enough to melt the pitch. Place the hook under the rim and remove the bowl. Take hold of the bowl with the pliers, and heat it once more, pouring out all the pitch. While it is warm wash it out with a piece of rag saturated with turpentine.

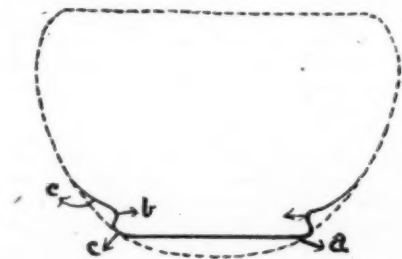
When thoroughly cleansed from the pitch, the bowl is ready to be trued up. This is done by giving a slight tap here and there, wherever needed, with the hammer. If it does not stand perfectly straight, place it on the bench, rim down, and true up the bottom in like manner.

POLISHING.

The bowl can now be polished with oil and tripoli, finishing with dry tripoli and chamois-skin.

CLEANING AND DIPPING.

Should the intention in the first place have been to ornament the bowl, it should have been annealed and cleaned before it was put in the pitch. As copper and brass oxidize in annealing, they should be thoroughly cleaned, and in some work—finely

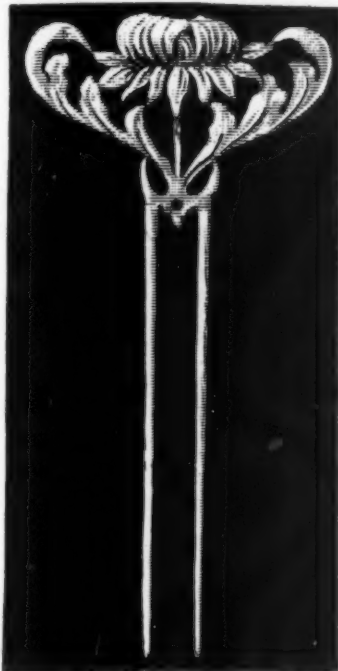


TURNING IN THE BOTTOM OF A BOWL.

chased alms dishes, chalices, and the like—should be thoroughly polished before the design is transferred.

The cleaning of metal from oxidation is called "pickling." This is accomplished by allowing the article to remain for some time in a weak dilution of nitric acid, one part of acid to one hundred of water. In

brass-finishing shops cleaning and dipping are generally done in the open air. If the work must be done in the house, it should be under a hood connected with a flue with a good draught, so that the fumes of the acid, which are very pungent, will quickly pass away. The vessel for the acid is either a large porcelain jar with a cover, or a box lined with lead or pitch. This is placed upon the ground to the right of two tanks or half barrels filled with water. The first tank has a hole with a plug at the bottom; the second has a constant supply of running water, with a run-off about six inches from the top. The dipping is done in the following manner: The work to be dipped is either held with brass tongs or strung upon a copper wire or placed in a perforated copper basket with a wire handle. It is



HAIRPIN IN PIERCED SILVER.

quickly submerged in the acid, and immediately after plunged in the first tank, where it is given a good sousing, and whence it is quickly removed to the tank with the running water, where it is thoroughly washed, to remove all traces of the acid. The article is next dried in warm boxwood sawdust, and is then ready to be filled with pitch and to receive the design. The first tank with the plug is the pickling tank, which has always a little acid in it. When the water in it becomes too acid or dirty, the plug is removed and the pickle allowed to run off. Then the dirt is washed out from the bottom, and the tank is filled again with clean water.

SILVER.

The cleaning of silver is to be done quite differently from the cleaning of brass or copper. Silver darkens when annealed, because the heat brings the copper alloy to the surface. To remove this, a dilution of common or "smoking" oil of vitriol

—that is to say, unrefined sulphuric acid—is used, one part of acid to forty of water. Into this a piece of saltpetre, of about the size of a filbert nut, is placed. The whole is contained in a copper pan, called a "boiling-out pan."

This, with the work in it, is placed over a fire or a gas-stove and kept boiling for a few moments, until the work is thoroughly clean. It may sometimes be necessary to anneal the work a second or a third time, and to repeat the boiling out. When the work is of the desired whiteness, it should be thoroughly washed in several hot waters or running hot water; the more washing the better. Dry in hot sawdust. If the silver turn brown, the pickle is too strong, and water must be added.

TRANSFERRING.

To transfer a design to metal, make a composition of beeswax (three parts), asphaltum (one part), and Burgundy pitch (one part). Melt, and add a little turpentine, enough to make it of the consistency of vaseline. Keep this in a pot with a lid. This preparation is applied to the metal very thinly with a dabber made of cotton wool, covered with a bit of rag. As soon as the turpentine evaporates the metal is ready to receive the design, which should be drawn in lead-pencil. The design is placed right side down upon the prepared metal and gently rubbed off upon it with a bone burnisher or with the thumbnail. The ornament is now ready to be traced in with a steel tracer, the third of those illustrated last month. Designs may also be



SALT-CELLAR IN SILVER REPOUSSÉ.

transferred with the ordinary carbon paper, but this is very awkward, especially when the object to be ornamented is a bowl, as it is not easy to keep both the drawing and the carbon transfer paper in place. By the method described above the drawing is made to stick to the bowl and stay in place.



MISTLETOE BORDER FOR THE TOP OF A BOWL, IN FLAT CHASING.

THE CERAMIC DECORATOR.

CHICAGO CERAMIC CLUBS.

BY JAMES WILLIAM PATTISON.



VASE. BY MRS. E. SCHOFIELD WRIGHT.

TWO ceramic clubs have held exhibitions at the Art Institute this autumn—the Chicago Ceramic Association and Atlan Ceramic Art Club. It is the policy of the Art Institute to gather under its roof as many as possible of the art interests of the city. Naturally, the “interests” find it for their interest to accept this bountiful hospitality. Everybody is thus helped and pleased; the house is large and its respectability beyond measurement. Very few stay out; even the architects and the amateur photographers are sheltered in permanent clubrooms. Exhibitions crowd each other and lap over, though not disturbing the permanent collections. Art matters are in a healthy condition in Chicago.

Of the two clubs named, the last—the Atlan—must come before us first. It has had several showings in this place, while the Association has but once come in.

The Atlans have secured space from the French Government in the industries palace for a special club exhibit in 1900. The case to contain the showing is a handsome affair, and will occupy a conspicuous position just within the main entrance.

The prime mover in the formation of the Atlan Club, and the one who has shaped the character of the art, is Mrs. Florence D. Koehler. She is not a member of the club, and none of her remarkably good work is on exhibition in this group. Mrs. Koehler is better known as a worker in enamel on metal.

The Atlans are anxious to undertake the manufacture of their own shapes, and have already commenced to experiment in this direction. But thus far the work consists in the decoration of such porcelain and fine pottery as the market supplies—French, English, and American ware. They prefer the softer pastes.

In the exhibition this year there is solidity in the tones, quality in the color, and firmness in the execution. The compositions or arrangements give evidence of thorough understanding of what one may call architectural treatment—that is, the shape and build of the object decorated is never overlooked, and there is always present some firmly drawn line or band or frieze to maintain the horizontal or perpendicular, and thus to avoid a sort of confusion all too common in the decoration of porcelain.

There is in every case somewhere a rigid recall of the direction of the surface. This little matter is in itself a very important evidence of good training. The designs are of two sorts—original and adapted. As the Oriental decorators so largely insist upon this matter of “architectural” sentiment in their arrangements of design, this club has studied Persian, Indian, Chinese, and Rhodian examples and used the forms in new combinations upon the wares at their disposal. No one ever copies an article directly; there must be a new adaptation. No one may confuse styles, there is no miscegenation, the races must be kept pure. Of course, the peacock figures largely in Persian and certain forms of angular character; certain conventionalized flowers, certain frets, occur frequently. What is most in evidence and most praiseworthy is the firmness of touch and the depth of tone in the colors. I see none of those feeble and quavering reds and blues that one knows all too well in most china painting. There are no screaming crudities, the work looks ripe. One of the objects, a tall vase with handles, by Mrs. Humphrey, is an imposing monument, and rises up to a top that recalls a Russian dome in the Kremlin. This is the only piece here with which the pottery shape rules the decoration. I have no criticism whatever to make as regards the treatment or the color or the execution. The designs are Moorish, and therefore striking, and the sentiment is well carried out and all is excellent, except the effort to use this stupendous monument. The club aims to use only unornamented and severely plain shapes. This is the case with Mrs. Humphrey's eight other exhibits, and one of these we illustrate—a simple “plate, conventional,” No. 52. This plate has a plain centre (as do all plates and bowls here); the panels are dull mat gold, broken with green leaves. The photograph belies the work and gives the gold too light, the circling band too dark, and the green leaves much too dark; against every one of the white berries is a dark purple one for balance. The band is in three tones of “capucine,” peculiar and pleasing.

Mrs. LeRoy T. Steward's “Vase,” illustrated here, is an original design of blackberry sprigs and blossoms. The ground color the artist calls “yellow,” but it is a



VASE WITH BLACKBERRY SPRIGS AND BLOSSOMS. BY MRS. LEROY T. STEWARD.

charming outcome of firing and something else, the “something” being the artist's talent. Broken gray yellow and pleasing variations of gray green result in a delightful harmony with the green of the leaves and the white of the blossoms. These blossoms and some little blackberries make courses around various parts, wide or narrow, to suit the locality, and there is a firm collar about the neck, such as an architect would use. The entire effect is quiet, not spotty.

The “Tobacco Jar (Persian)” of Miss Topping is a rare success. One can see in the illustration that there are white panels on several sides of the jar, but the copper-colored, well-united ground is less evident. This ground is exactly like copper that was polished last week, a beautiful mixed tone. It was got by laying brown mineral and upon that brown lustre and over that again yellow lustre. The recipe is easy enough, but the result is rare. The jar is dignified



DECORATED GLASS. BY MRS. N. A. CROSS.

and in good mass. Imagine those white spots to be very quiet indeed and violet. The leaves in the white panels do not cut it up at all: they are still, and the blossom is rose violet. In all the work of this club there is much lustre used, and well employed, too.

Possibly I may dare select a large, full-bodied vase by Mrs. Frazee, “Peacock Vase (Persian),” as the best thing here. I do it hesitatingly amid so much worth. No reproduction, except in color, can do it justice. There is perfection of simplicity in it, combined with great elaboration. The color is excellent, design well kept in hand and used to maintain the shape. A little mucilage pot by the same artist is a joy, common enough in shape and usage, but made precious.

The clock strikes the hour. What can I do but write the other names and say, “well done”? The remaining membership is as follows: Miss Adams; Miss Cole, a quaint salad set; Miss Dibble, large vase, with Chinese treatment of chrysanthemums; Mrs. Lawson; Mrs. McCreery; Miss Peck (Indian), cup and saucer of unusually good color; Miss Phillips, who paints figures; Mrs. Sessions; Mrs. Steele; Mrs. Leublin.

The Chicago Ceramic Association is one of the clubs forming the National League of Mineral Painters, and will exhibit with the League at the Paris Exposition. The work of the Ceramic Association is much less uniform than that of the Atlans; some of it is not good, while other showings are



CONVENTIONAL DESIGN FOR A PLATE BY
MRS. HUMPHREY.

good beyond criticism. Miss Topping, who did the tobacco jar above mentioned, is a member of both clubs, as are Miss Phillips and Mrs. Frazee. Miss Phillips's decoration is decidedly good. She also paints figures and heads well. I am not disposed to discuss these, however, unless assured that they are original motives, though well aware that porcelain decorators admit reproductions of other people's paintings. If these are original, the artist should have much credit for good execution.

Mrs. E. Schofield Wright takes the lead in this club's showing, decorating simple forms with well-considered designs in really fine color, all of which is known to readers of *The Art Amateur* and to all who are informed regarding ceramics. In truth, this lady has made an enviable reputation for herself and has commanded honors and medals in important places. Mrs. Wright says that she did her firing at first in an ordinary coal stove, and has never since been able to produce such wonderful glazes. Though not the outcome of any school, she has that convenient thing called "talent," probably something still higher, "originality." To copy any other work is an offence to her sense of fitness. Most of her designs are of a high order of conventionalization, though at times human figures are introduced and portrait heads.

Among the numerous examples which Mrs. Wright exhibited were slender vases about one foot high, each with an original design. She never loses sight of the fact that a vase is a monument—what I have designated as "architecture;" and upon this principle I am disposed to insist tenaciously. That one of these here illustrated may be called a red vase, because the tall space enclosed by the mounting foliations is a rich red. Above it is a sombre green bronze and in the midst of this a brilliant red jewel. Between these green-bronze panels lies a similar form, inverted, of etched gold, and around the top is a plain band of etched gold. At the base of the red space is an accent of blue black, from which springs upward a slender foliation, like an unfolding fern leaf. This is in etched gold. To separate this from its neighbor, there is a thin space, nearly white, but gold traceried. The foot is deep red and gold. All of Mrs. Wright's schemes are based on the trinity of colors, the accepted complementaries, one or the other always predominating; in this case it is red, of a tone not unlike sang-du-bœuf. This color was powdered on. In working the gold, the face of the china is first treated with acid and then the gold is applied. Upon its mat surface a pattern is worked with agate point or burnisher. Both of these, the red and the gold, require great care and clean

handling. It was the excellence of the red tone that moved me to write about this vase, but all the work is excellent, original, and, above all, appropriate. The vase had four firings.

Mrs. N. A. Cross is an important member of the Ceramic Association, though she works only on glass, which is another form of the same art. All of her work indicates a clear comprehension of good decorative principles. The chief object in her group was a tall glass pitcher, some fourteen inches high, originally of clear glass, but reduced to translucency by a thin coloring. The sense of liquid is aided, and so is the decoration, by wave swirls twining around, now stronger, now fainter. In the midst of this moving water a frolicsome mermaid floats. Rarely have I seen anything more poetical. The maid is not alone charmingly drawn and full of action, but she really floats. There is no effort at realistic flesh painting—for which profound thanks—as the flesh is quite flat and in single tone. A hand around the top maintains the dignity of the composition.

The color in all Mrs. Cross's work is quiet and well toned; there is much sparkle, but no crudity. Generally speaking, the forms used by the Ceramic Association (selected out of important stocks of porcelain) are much too complicated to satisfy an exacting taste. There is a superabundance of rococo decoration moulded in the goods and not to be ignored by the decorator, and to this some of the ladies have added troubles of their own. Rococo is pretty nearly always a trouble, or ought to be. Only an angel can use it well. Therefore, a good deal of good execution will be left undiscussed, because misdirected.

Many of these ladies paint pictures of grapes and roses on their pieces. Of course, there is no law that forbids the practice, but one is disposed to regret that a principle which calls for the recognition of the shape and use of the object should be lost sight of. Mr. F. B. Aulich leads in this style. The gentleman is an educated artist—Munich school, I am told—and understands perfectly his art. As execution his work is

second to none that I know, and in arrangement he follows his school of decoration. The only point is the one, much disputed, as to whether a tall stein or other vessel shall be hung with bunches of grapes merely or shall be treated specifically as a stein or whatever it may be. So I will abandon my artillery and leave others to fight. As bunches of grapes they leave nothing to desire.

EXHIBITION OF THE NEW YORK
SOCIETY OF KERAMIC ARTS.
HELD AT THE WALDORF-ASTORIA, NOVEMBER 22D TO 24TH.

EXHIBITS of china, properly placed, should be grouped with regard to agree-



TOBACCO JAR. BY MISS TOPPING.

ment of color and a pleasing arrangement of shapes. China spread out without method, according to the various fancies of exhibitors, makes a confusing combination, tiring to the eye, and not conducive to the harmonious effect of the exhibition. Each year there is more unity, however. The Society this time showed the work on polished tables and dark velvet. It was dignified, and withal a fine exhibition, and pronounced by such a capable judge as Mrs. Candace Wheeler to be the best exhibition yet held. But the backgrounds were sometimes so



ONE OF THE TWELVE PLATES REPRESENTING "THE MONTHS." BY ALCOCK.
Reproduced by permission of Messrs Tiffany & Co.



dark as to make contrast with the china too severe, and to lose the most delicate effects. The lighting of the room was not bright enough for the showing of porcelains, and in the electric light the softer tones and the fine qualities of grays could not be distinguished. Blues and greens became uncertain, and many of the fine qualities and distinctions of lustres could not be observed. The Society has arrived at a period when its work should be seen in a well-lighted art gallery.

Mr. Charles Volkmar showed rich and artistic colorings, with magnificent glaze, on his own shapes of pottery. A decorated lamp in Persian colors and design, in underglaze, was greatly admired. It is a valuable example of American ceramics, original in idea, and bold in handling. Mr. Volkmar has achieved some wonderful effects in body and coloring, and is a promoter of a high standard of work in the club.

The most important work was as follows: Mrs. L. Vance Phillips: A beautiful exhibit of figure painting on vases, tiles, and plaques; a tray of ideal figures and cupids has also a decorative effect of flowers. Mrs. Mary Alley Neal: Iridescent effects, fleur-de-lis as a motif, in lustres and in combination with metals in the decoration of a coffee set and tray; Miss Fanny Neal: Decoration of vases with birds and foliage, the designs well adapted to the shapes and exquisitely finished; Mrs. Alsop Robineau: Vases with mystical figures and dark coloring; Miss F. M. Scammell: Punch bowl in green and steel lustres with dragons; Mrs. H. Calhoun: Plates with very beautiful, small flowers as a border; Miss Henrietta Barclay Wright: Plaque in poster style—poppies against a background of orange and green, stems forming the dividing line; Miss Leta Horlocker: Verbenas painted from nature on a pitcher and applied with decorative design; Mrs. A. M. Hutchinson: Enamelling on copper, figures in miniature, portraits; head of Martha Washington—all of Mrs. Hutchinson's work shows good drawing; Mrs. Anna B. Leonard: Chocolate set in yellow-brown lustre, paste, and gold—plates in blue and gold; Mrs. E. G. Leonard and Miss Leonard: Cups and saucers, decorated skilfully with heavy grounds and gold; Mme. S. E. LePrince: Plaque in underglaze; Marie LePrince: Panel—marine; Mrs. E. Reese Clark: Panel—Cattle

and landscape; Mrs. Howard E. Foster: Miniatures; Mrs. A. E. Ferry: Floral decorations; Miss Florence Allen: Mushroom plates; Mr. E. Aulich: Roses; Mrs. W. E. Burlock: Paste and jewels; Mrs. Howard MacLean: Claret cup with small grapes and gold, ruby lustre. Cordial set in rose and green lustres, rococo, with centre group of grapes and leaves, painted in miniature; Miss F. X. Marquand: Conventional plate; Mrs. Husted Long: Glass transparencies in grisaille, with opal settings; Mrs. Osbon: Fruit dish; Miss Dexter: Large floral decorations; Miss Ann L. Shaw: Miniatures; Mrs. M. J. Shaw: Figures on Plaque—"The Bridal"; Miss Taylor: Vases with figures in gray; Mrs. Lois Andressen: Plates with rose borders on green background. More gray in roses would improve the tone, or softer edges against a darker green.

Mr. Marshall Fry, Jr., had an exhibit of remarkably deep and beautiful tones, excellent glaze. One vase was with poppy decorations and brown tones; another with purple chrysanthemums, blending to browns and purples; also roses in his broad handling. Miss Mason's exhibit showed studied schemes of color. A vase with a ruby effect was decorated with princess feather and blended from tones of ruby to deep brown; one of fleur-de-lis, in blue shades, blended to the deepest blue into black, and another had golden-rod for the flower and brightest color carried the key-note of the decoration, which has many gradations of orange and browns. The vases all have a very high glaze. Mr. Bischoff exhibited three vases as choice in coloring as could be found. One was decorated with fleur-de-lis, with écu tones as background; one with narcissus; another with nasturtiums, blending to brownish tones. Miss Elizabeth Mason: A coffee set in Persian design—blue ground, gold border, and rosettes in gold, blue enamels, a ring of red, and some black. A correct Persian effect in color, and well held together in design. The toast cup shown last month in *The Art Amateur* is in green bronze and gold, with two shades of green enamels and a note of light blue, surrounded by white. Mrs. Fry had some very effective decorations in lustre, with enamels and paste, fine in workmanship.

The arrangement of the exhibition was guided by Miss Mary Taylor, whose good judgment and tact were much appreciated.

BROOKLYN SOCIETY OF MINERAL PAINTERS' EXHIBITION.

MRS. FIELD, Mrs. Worth Osgood, and Miss Montfort stand first in this exhibition as showing pleasing decoration on china, and Mr. Muni for his skill in handling enamels and paste. For accuracy Mr. Muni excels any worker in New York. It is in exquisite harmony, too. Mrs. Field's vase with dandelions showed highly artistic treatment. Miss Montfort's violets in combination with deep violet grounding were very beautiful, also her small plates with quite perfectly painted rose in centre. Mrs.

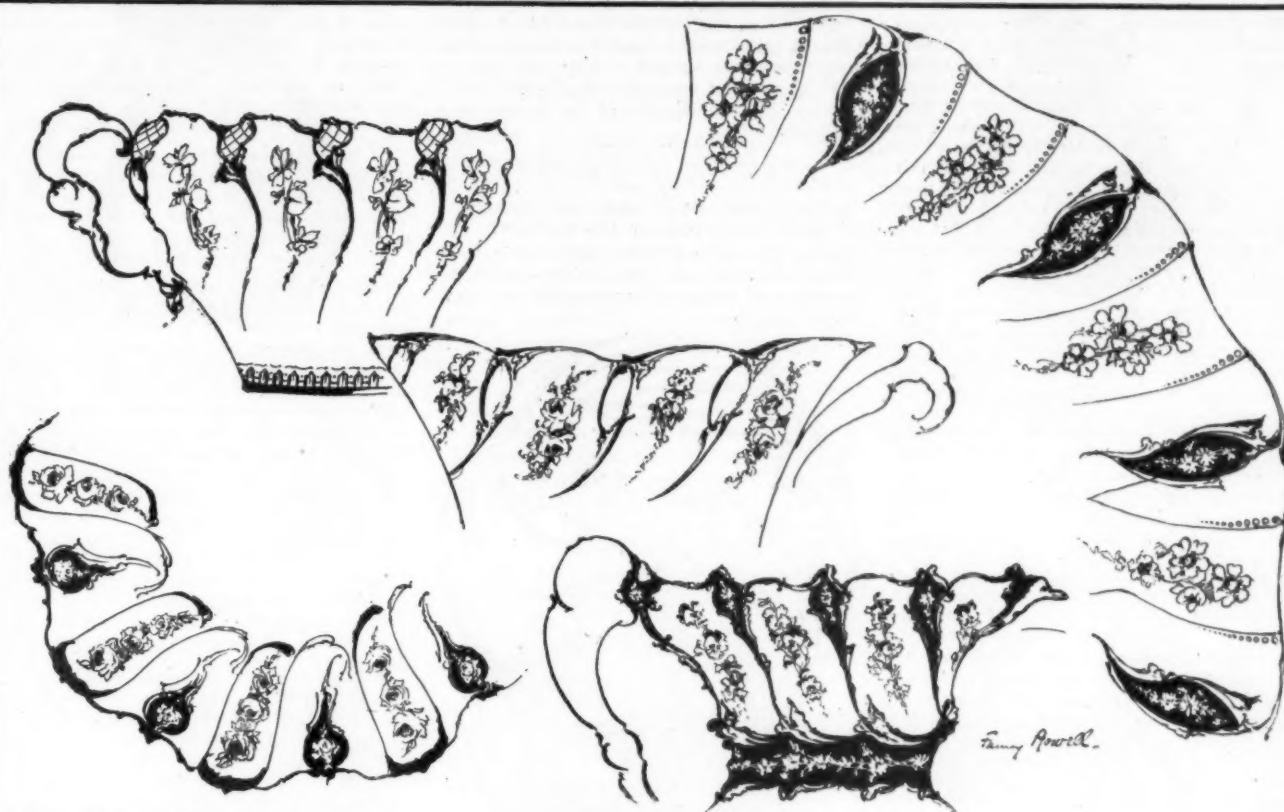
Worth Osgood showed a vase decorated with snowballs, one of her favorite flowers in treatment; Miss Johnson, some mushroom plates. Mrs. Andressen, Mrs. Camp, and Mrs. Tuttle showed some good work also. Mrs. Chichester is too hard in her treatment of flowers. Her work this year has not the softness of outline she formerly showed.

The Club still holds to exhibiting on white, and china is placed rather low on centre tables. As the novelty of exhibitions wears off we look for new features and schemes of decoration, and are somewhat disappointed. There are some exhibits that suggest mere oddity, seeking to be original, but quite losing the quality in ugliness, and a spoiling of porcelain for use and decoration. It should be guided by more knowledge of design and regard for the tasteful.

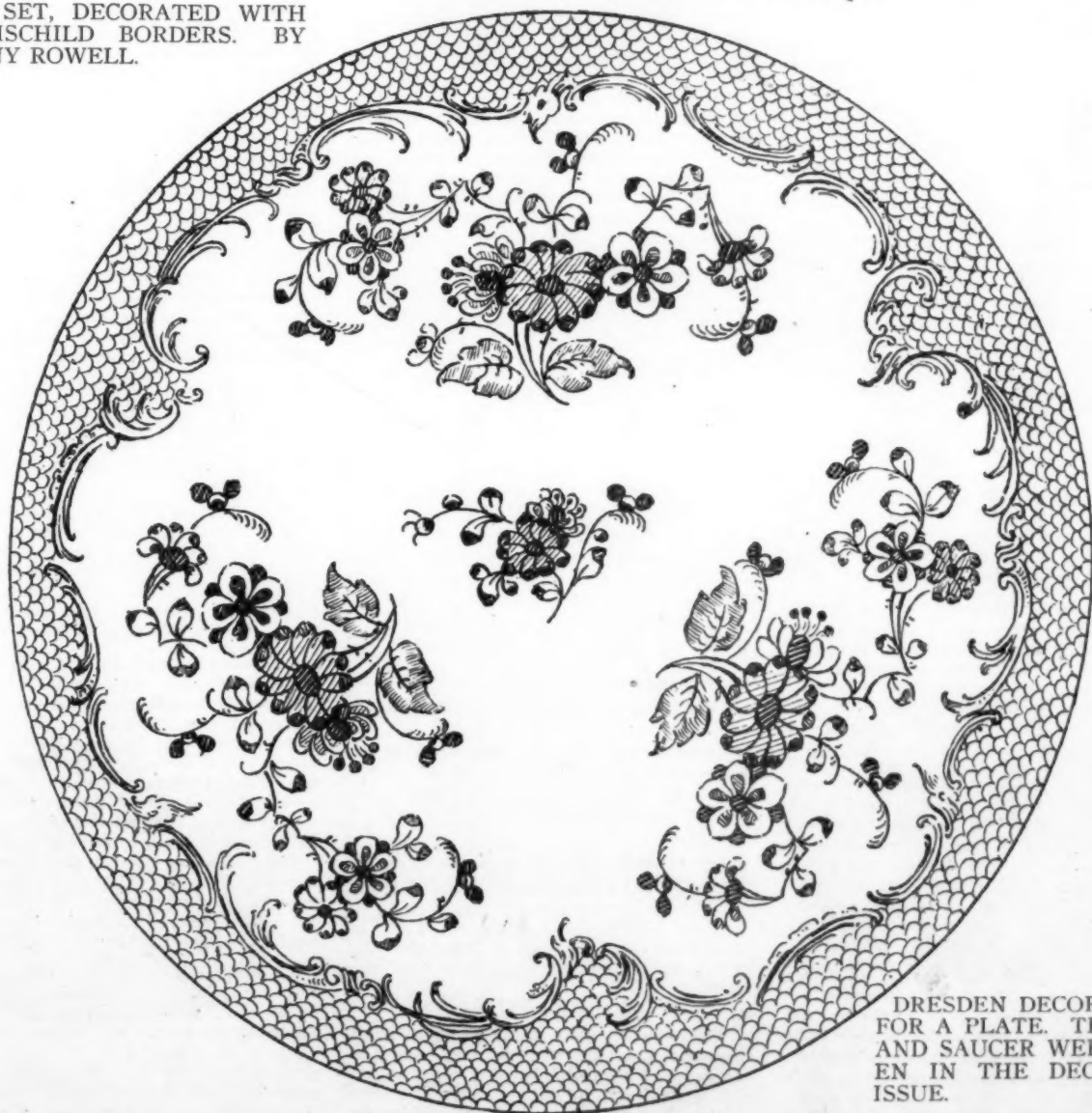
Technical skill is more shown than artistic feeling. There seems a strong endeavor in all the exhibitions for correctness of expression of the mineral mediums, consequently the result is more commended by the china painters than by artistic folk generally. It is of little interest to the general public, but of exceeding interest to ceramic painters and to collectors, to see certain difficulties of the colors, metals, and porcelains overcome and rendered into a perfect piece of workmanship. The "slavery of labor" is the collector's delight. A piece on which a man has spent a lifetime is what he desires. The barbaric does not appeal to him; it is too quickly finished. The more worry a work contains the greater it is to the collector. Our ceramic workers are delving deeply into enamelling and the securing of glazes, with fine results, but let us not neglect to keep in touch with the artistic.

THE Bridgeport League of Ceramic Art held its annual exhibition at the Atlantic Hotel, December 4th to 7th. Notable works were: Decoration of hazelnuts on tray by Mrs. Carolyn B. Doremus; a vase with portrait by Mrs. E. Strickland; miniature of Marie Antoinette by Miss Hurd; decoration of thistles by Mrs. Holzer; a vase decoration, floral growth, by Miss Damon.





TEA SET, DECORATED WITH
ROTHSCHILD BORDERS. BY
FANNY ROWELL.



DRESDEN DECORATION
FOR A PLATE. THE CUP
AND SAUCER WERE GIV-
EN IN THE DECEMBER
ISSUE.

TREATMENT OF DESIGNS.

"ROTHSCHILD BORDERS" are dainty decorations from an English pottery. The porcelain is curved to suit the design. The coloring is deep Sèvres Blue, Turquoise Blue, and gold, with some raised work, pink roses, and light blue forget-me-nots, with very few green leaves. The English ware for this design cannot be bought in the white, but there are many shapes of china to which this style may be adapted, and the same coloring used that is so pleasing on the imported ware. It may be interesting to the amateur to know that the English plates decorated are two hundred dollars a dozen. Although the design seems so simple, it requires skill to bring it to completion. The flowers and colors are combined in various ways. A Sèvres blue band a quarter of an inch wide within the border with fine gold work sometimes completes the design. The centres of plates or cups and saucers are usually left plain and white, with sometimes a circular decoration of roses. The flowers are very perfectly formed, and should be on the white china, without shadow. There are no uncertain touches in the flowers. They are quite distinct, which gives the clean finish that the style demands. Do not overload the china. As there is no background to the flowers, it gives excellent opportunity to take out until the correct result is secured. The alternating panels are of Sèvres blue, with turquoise blue panels inserted, on which is a small design of raised gold.

In the English ware this small panel is concave. Sometimes the alternating panel is of turquoise, with gold inner panel and paste. Keep the rococo extremely simple, using paste very sparingly around the panels. The designs suggest changes in flowers, and other flowers may be introduced, treated in the same method. This will give an opportunity for quite individual work. The treatment might be carried out in two shades of green tinting with gold, and pink flowers, or in two shades of pink with white roses. It is an excellent thing for a beginner to acquire the method of a design of this nature. Although so simple in construction, it will take study and care to succeed with it. Turquoise is one of the colors in mineral paints. It may be made also by combining Night Green and Apple Green. Two tintings will give more perfect results than one heavy tinting, unless it is grounded very light with powdered color. A heavy grounding of turquoise would spoil the harmony. The Deep Blue or Sèvres Blue may be put on quite heavily. In the English ware it is under the glaze. Make tests of the colors to be quite sure that the blues harmonize. The Sèvres blue should be very deep, the turquoise light and clear.

DRESDEN FLOWER DESIGN ON PLATE.—Treatment was given in the December number for the painting of Dresden flowers. There is never a tint used on a plate of this style, except on the border. Dresden flowers are painted directly on white china.

DECORATION FOR A PUNCH BOWL (No. 1971).—Steel blue lustre background, in second firing washed over with yellow lustre. Panels and band of rose color, or of rose lustre, with raised paste grapes and leaves, and borders of paste and gold.

PLATE (No. 1966), BORDER OF SCROLLS, JEWELS, AND ROSES.—The design may be carried out entirely in paste and jewels, or the roses painted in natural colors. A background is suggested for border and centre. (1) Tint the centre of the plate in Light Cream or Imperial Ivory. Put on a border of green lustre by padding until very smooth. In second and third firing carry out the design in paste and gold over the lustre. Lustre must be fired before paste is applied. The edge of the plate should be of darker ivory than the centre by using Yellow Brown with Ivory. (2) Tint the plate with rose color. Put in the background to the design with platinum and a rose dusted ground on border. Work out the scrolls and roses with raised gold. Use pink enamels. (3) For a simpler and lighter effect use the design for a blue and gold plate with white roses.

SIX-PANELLED PLATE (No. 1967), GOLD PASTE WORK OVER A TINT.—The favorite colors for borders of elaborate plates are Ruby, Greens, and Rose. Thought must be given to the style to be employed in finishing when the color is determined. Ruby is not sure after one firing. It is a difficult color to match in the various pieces. Rose is also difficult. Neither rose nor ruby is

impossible, but greens are the most sure. Greens stand many firings. For a beginner we suggest Coalport Green, with a little Yellow added. Mrs. Robineau gives three designs of paste which may be used on various plates of a set, and changes could be made so each plate should be slightly different; but use only one of the designs on a single plate.

TEACHERS OF KERAMICS.

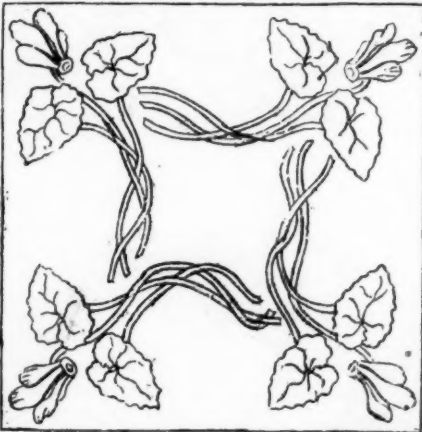
WHAT SYSTEM DO YOU HAVE WITH PUPILS TO REGULATE ATTENDANCE AND PAYMENT?

CHINA painting not being conducted in large classes, as many other branches of art may be, the importance of reliable engagements is necessary.



DECORATION FOR AN EMBROIDERED DOILY.

Teachers and pupils all suffer by capricious attendance. Pupils would not be pleased after reaching a studio to find it closed. The loss of time would be annoying. It is the same to a teacher who plans time for classes, and has only part of a class present. The time is spent as much as if pupils come. As there is such decided interest taken in the decoration of china, and pupils study because they love the work, we suggest that by a little forethought classes may be kept regular. Teachers who allow their classes to fluctuate have at times a crowd of pupils that



DECORATION FOR AN EMBROIDERED DOILY.

they cannot find time to direct—which proves unsatisfactory to all concerned. We are glad to hear of the systems of successful teachers, and will print any communications that may help our readers:

"I do not keep them regular. They all dash in about Christmas time. They are as erratic as the proverbial artist."

Mrs. E. H. PRATT, Jersey City.

"I cannot insist. I would be better pleased if I could, because then one would know what one's income is."

MISS MARY TAYLOR, New York.

"Pupils do not want to pay for lost lessons. They are so much interested that they want to attend classes a great deal, but they object to considering an absence as lost; yet they allow social duties to keep them away without notifying me."

I plan their work for them, and my work is put away, so the time is lost to me if they do not come. I think there should be payment of term in advance. If we pay for a theatre ticket we generally go, even if at some discomfort, for we Americans especially dislike to pay out money and receive nothing in return."

Mrs. M. E. B. HUTCHINSON, Lynn, Mass.

"I have a placard in my studio stating: 'Unless for protracted illness, no reduction will be made in lessons.' I have had this system for fifteen years, and have had no trouble, as I let pupils understand it when they begin."

Mrs. ANNIE E. FERRY, New York.

"I make engagements, and am paid whether or not they come. They usually come. I take only four pupils at a time in a city—five when out of town on account of extra expenses. Four is enough to teach in figure painting. I can keep my pupils happy with that number. I do not neglect regular students for those who come for only a quarter, and who want to rush me. It is bad policy to take more pupils than one can teach well. I have a system of marking the time lessons are taken. No, I do not speak of it often. It is not necessary. That would be enough to make pupils fly from the studio."

Mrs. VANCE PHILLIPS, New York.

SUCCESS?

IF WE WORK FOR IT.

P. C. A.—Oil of Copaiba is the foundation of many of the tinting oils. Oil of cloves, lavender oil, fat oil, and turpentine for thinning are prepared in different quantities. Sometimes lavender oil is used alone. Fat oil alone is too thick for painting or tinting. A few drops of tar oil is used to hold paste together.

I. M. Y.—Decorative design for round cracker jar, panels 3½ by 3½. Paint your flowers in panels. Surround with paste and enamels. The body of the jar could be tinted. Hold the panels together by a band of gold over raised paste. Rub the enamel powder down with turpentine, and only a drop of Dresden oil. The oil is to harden the enamel before firing. It is not necessary to use oil if the work is carefully handled after the enamels are placed. Enamels prepared with only turpentine do not harden so much before firing, but they fire very beautifully. Too much oil causes enamels to blister.

B. M.—Lustres should have a very strong firing. Rose lustre, the foundation of the shell tint, should be fired to a beautiful pink before yellow is put over it. If underfired it is a bluish color, and yellow will develop it to green gray.

F. M.—We are glad you have discovered the fact that large flowers on table china are rarely in good taste. Paint them in miniature, and arrange in a design. Hold together your design with bands of color, or arrange the flower painting in panels.

G. W. B.—James F. Hall, Philadelphia; M. T. Wynne, New York, and The Fry Art Co., New York, have a full stock of lustres. You will find their address in our advertising pages. Light green, rose, and yellow are the colors most used. Lustres are liquids which look much alike before firing. The heat develops colors.

G. B.—In painting holly berries in mineral colors you will miss the *vermilion* of oil colors. Carnation is the best color for the foundation, the nearest we have to vermilion. Use Carmine No. 3 and Royal Purple for the washes over the carnation, and alone in the deeper parts of the berries. Always flux carnation. It is one of the few colors that will rub off if used alone in *thin washes* without flux, yet if used heavily it glazes well just as prepared by manufacturer.

The Jersey City Ceramic Club will have paintings of holly and mistletoe on Indian vases for their January competition. Mr. Marshall Fry, Jr., will be judge of the work. We will be glad to give treatment used in the successful pieces.

K.—In firing lustres be sure that no gases enter your firing pot. Gas will work mischief not only by changing the colors irregularly, but also by rendering the lustres less lasting. Ruby particularly needs a sure fire. If lustres are fired properly they will wear well. Enamels are appropriate decoration for lustres. The colors of the enamels may be quite changed, however, by

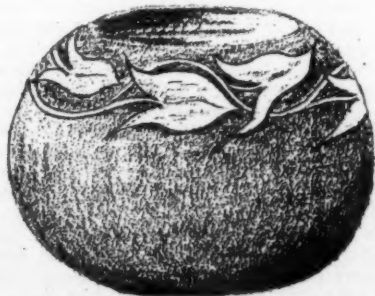


NATURAL GOURD. DECORATION SCRAPED OUT WITH A SHARP KNIFE.

the underground of lustre even if the lustre has been fired several times. White enamels on green lustre frequently, not always, take a pinkish tone where the enamels touch the color, which is daintily effective. This effect may always be obtained by using white enamels over unfired lustre. Enamels may be used over any dusted grounds if the grounded colors will stand the additional firing. Put on with great regularity of design, or the work will be open to the suspicion that enamels are employed to hide defective grounding. In professional work the presence of gold, too, is regarded quite suspiciously sometimes. When paste is to be used in connection with heavy grounds, sketch the design with a sharp point on the unfired ground, and take off the color with the point. Fire before putting on paste. Only an experienced worker in both grounds and paste dare expect fine results when the paste is placed close to the unfired ground. It is always a risk to place paste on unfired grounds, be they ever so light. Nine chances out of ten the paste will peel off.

"MOTTLED GROUNDS."—Learn to throw china away sometimes. It is not the best policy to use a dollar's worth of gold or more to cover the faults of a thirty-cent plate. Consider the plate lost, and profit by the experience. Much paper and canvas are spoiled by the studies of art students, why not a little china, too? Break the china and be done with it, and start again with porcelain pure and unblemished. You are a student. Study again. You will not enjoy working on china that has the glaze destroyed by hydrofluoric acid. A student from life would not start a charcoal drawing on a paper from which the previous week's work had been removed with bread crumbs. Neither should the freedom of your work be restricted by poor materials. Do not give the blemished pieces to the poor or sell them for a trifle if your name is signed to them, for they may face you quite unexpectedly some day. You can afford to have only good work leave your studio.

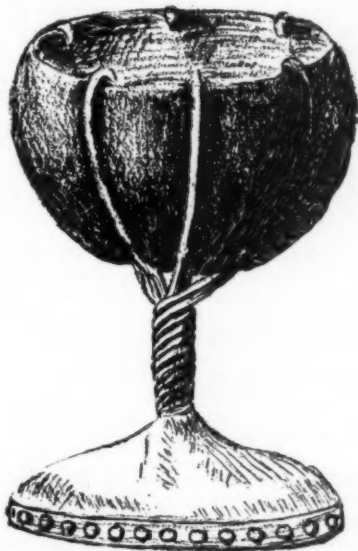
ENAMELLING ON COPPER.—The enameller's art was practised in France at a very early period. The cover of a book with figures in relief, made at Limoges in the thirteenth century, is in the Cluny Museum. It is a most remarkable example of enamelling on copper. Enamelling was at its height the second half of the sixteenth century. The largest existing work in the Louvre is by Pierre Courtois. It is three and a quarter by five feet and represents allegorical figures.



NATURAL GOURD, WITH DESIGN SCRAPED AWAY AND OUTLINED IN PYROGRAPHY.

THE DECORATION OF GOURDS.

It is not generally known what beautiful articles can be made from gourds. By cutting they can be shaped into vases, bowls, and the like, which can be mounted upon feet and decorated. The gourd is made up of three layers; the first or outer one is composed of a hard but greasy silicate, resembling the outer covering of cane; the second is a brittle, creamy composition, and that inside is a cellular substance or pith. The cutting of the gourd is done with a thin, sharp-bladed knife, the shape being first marked off with a lead-pencil. It is cut slightly all around, not going through the shell; this is repeated until the pith is reached, and then the two portions will easily come apart. Great care should be exercised, as the gourd is very brittle and is liable to crack. After the gourd is cut the pith should be cleaned out and the edge smoothed with sandpaper. If the gourd is of such a shape that it should have feet, their position should now be marked off. Many gourds will stand without feet. To weight them and give them steadiness some hot lead should be poured in. A little shellac should be placed in the



GOURD MOUNTED ON METAL STAND.

bottom first, which the hot lead will melt; this is added to insure the adhesion of the metal to the gourd.

The design is the next consideration. It should be drawn direct upon the surface. For permanent decoration there are three methods to choose from, or any two of them may be combined with good effect. The first is with a pyrographic point. When this is used, it should be with a slow, continuous movement. The colors to be obtained range from brown to black. The design may be in shades of brown and the background may be burnt in black, or the reverse. Again, the pyrographic point may be used for outlining only and the design may be brought out by scraping—that is to say, the hard, greasy surface, of a buff or reddish tinge, may be left for the ground and may be scraped down to the creamy white layer for the design. The scraping is done with pieces of broken window-glass when large surfaces are to be scraped away, but when more delicate work is to be done, a sharp knife is to be preferred. The third method of decorating is by the use of aniline dyes. Either ground or ornament can be of any desired color, but the gourd must be dyed all over before any other work is done upon it. Fill the gourd with sand and cork it up. Prepare some strong, hot soda or

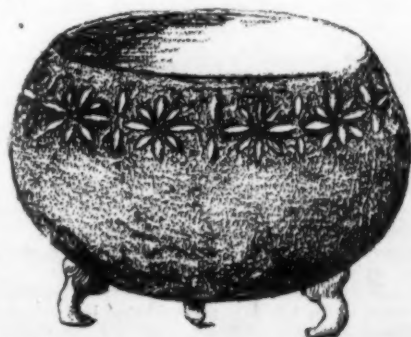


GOURD SCENT BOTTLE, WITH SILVER MOUNTINGS, MADE FROM THE TOP OF A GOURD.

potash water, place the gourd in this for about ten minutes, then prepare the dye; have it boiling; take the gourd from the potash and wash it in clean, hot water, and submerge it in the dye. Let it remain until it is sufficiently colored; then wash in hot water and dry with clean rags.

The gourds may be mounted with metal riveted together to a very snug fit and slipped over the body or largest part. To fasten the metal firmly on the gourd, hot, melted shellac should be used as a cement. They may also be mounted with copper or brass wire, which can be fastened on by binding and twisting, so as not to require rivets or solder. To polish, apply with a rag beeswax dissolved in turpentine. The turpentine evaporates, leaving a thin coating of wax, which can be brought to a polish with a stiff brush. Several styles of decorating and mounting are shown in the illustrations. These gourd shapes can all be made in metal. See article on "The Arts of Metal."

The illustration at the bottom of page 47 is one of twelve Copeland plates painted by Alcock and representing "The Months." We are indebted to Messrs. Tiffany & Co. for permission to reproduce the plate, which is one of a set recently imported by them. The jewelled borders are very dainty. The centre of each plate is painted with a figure standing in a landscape background. The border is tinted a beautiful ivory. Dots of raised paste, covered to form lines of gold, and some flat gold in scroll work carry out the design of the plate. Within the outer scrolls are lines of light blue enamels, and some have a pink tint between, with lines of pink enamels in light shade, both tint and enamels. Although it is elaborate work it is not overloaded, and is a design charmingly carried out. The execution is remarkably clever.



GOURD MOUNTED ON METAL FEET. DESIGN CUT OUT AND COLORED WITH ANILINE DYES. ONE OR MORE COLORS CAN BE USED.

NEW PUBLICATIONS.

NOTWITHSTANDING the great loss which the J. B. LIPPINCOTT COMPANY sustained in the destruction by fire of their entire plant, except perhaps the plates, the energy which they have shown is remarkable. They at once secured the building, 624 Chestnut Street, Philadelphia, where they have furnished handsome offices, their entire clerical force being actively at work. Arrangements are also being made for a new manufacturing building, to be occupied during the reconstruction, on a thoroughly modern scale, of the premises they formerly occupied. New supplies of the latest types are being purchased, and the standard of taste and excellence for which the Lippincott books have been famous will be maintained and developed. Early in the coming year they hope to have ready a full stock of their important books, and they are always open for the consideration of manuscript.

THE STONES OF PARIS IN HISTORY AND LETTERS, by Benjamin Ellis Martin and Charlotte M. Martin. Every one will welcome this work, which introduces us to the old Paris. Only those remains of the old city which still stand concealed and often unknown are brought before the reader, and as he sees those he learns their memories, associations and meaning. So even to those who know the Paris of to-day there is shown the wonderfully rich old Paris, which is yet so new to most persons. The two volumes are profusely illustrated with sixty illustrations. (Charles Scribner's Sons, \$4.)

THE AMERICAN IN HOLLAND, by William Elliot Griffis. Dr. Griffis likes Holland very much and the Hollanders seem to like him equally well. In this book he gives an account of five journeys he has made in Holland. He takes the eleven provinces in order, describes the towns, the story of their battles and sieges, their share in the Pilgrim inheritance. At Dakkum in Friesland he sees the "Giants' Graves," the Frisian women with golden headplates, and the peasants who naturally believe Friesland the mother-land of the whole world. On his journey he gathers legends, the stories of castles, the unwritten history of the country; he is particularly enthusiastic about Middleburg, the earliest stronghold of religious liberty. The book ends with a delightful description of the coronation of Queen Wilhelmina, which Dr. Griffis had the good fortune to witness. (Houghton, Mifflin & Co., \$1.50.)

TWO PILGRIMS' PROGRESS FROM FAIR FLORENCE TO THE ETERNAL CITY OF ROME, by Joseph and Elizabeth Robins Pennell. Two good-humored pilgrims undertake this journey by means of a tricycle, and they give a bright and sparkling account of the various happenings on the way, including a most interesting description of the picturesque old places through which they pass. (Little, Brown & Co., \$1.50.)

PLANTATION PAGEANTS, by Joel Chandler Harris. This is a continuation of Mr. Harris's delightful Thimblefinger stories. The scene opens on the plantation, just after General Sherman's army has marched to the sea, and the negroes are declared free. Aunt Minervy Ann visits the plantation, and tells the children a story of "Brer Rabbit and the Goobers;" a strange wagoner drives by with a baby christened Billy Biscuit; the children meet Mr. Babs, who blows a big bubble, into which they enter and meet the fairies of dreams; Aaron takes them to see a fox of his acquaintance named Scar-Face, and with him a fine fox hunt is planned. The crow, the coon, and the flying squirrel relate their biographies, and so on with other adventures as interesting as Mr. Harris ever created and described in his simple and most engaging style. (Houghton, Mifflin, \$2.)

THE STEPMOTHER, by Mrs. Alexander. Mrs. Alexander has rarely written anything more charming than her present novel. All mothers who read this will derive much benefit from its perusal, for it shows how much can be done by loving kindness. (J. B. Lippincott Co., \$1.25.)

REMINISCENCES, by Julia Ward Howe. Mrs. Howe is unquestionably one of the small number whose reminiscences are sure to be worthy of preservation. Having had the entrée into the best society of America and Europe, she has come in contact with the most illustrious persons of America in her day, and of those best worth knowing in Europe. Besides her anecdotes and allusions concerning these, her book contains the facts and memories of her life which have left the deepest impression on her mind, her views of literature and life, her aspirations for woman-kind and for the race, her mature reflections on the interests and principles which most ennoble humanity and make life worth living. (Houghton, Mifflin & Co., \$1.50.)

A PRINCE OF GEORGIA, AND OTHER TALES, by Julian Ralph. This is a collection of seven capital short stories. The first one, "A Prince of Georgia," is a delightful account of a trip through Southern Russia. Two others which are very amusing are "A Dandy at His Best" and "My Borrowed Torpedo Boat." (Harper & Brothers, \$1.25.)

A NAME TO CONJURE WITH, by John Strange Winter. Mrs. Stannard's latest novel concerns a fashionable woman writer whose stories have brought her great fame, but who, unfortunately, was led to reinforce her brain against the constant drain by the continuous use of stimulants. The author has handled this serious problem very cleverly, and it holds the reader enthralled from start to finish. (J. B. Lippincott Co., \$1.25.)

VANITY FAIR, by William Makepeace Thackeray. This is a Becky Sharp edition, for the volume is especially illustrated with forty-eight pictures of scenes and characters in the play "Becky Sharp," as originally presented by Mrs. Fiske and her company. The book is beautifully bound, and will make a charming holiday gift. (Harper & Brothers, \$2.)

BECK'S FORTUNE, by Adèle E. Thompson. The heroine, an orphan girl, is left an heiress at the death of her miserly grandfather. After mortifying attempts at being a fine lady, she is placed on the road to cultured womanhood by the family of Judge Stannard, whose son the imperious heiress chooses as her guardian. It is not a love story, although Beck at last finds her best fortune in the honest affection of her guardian. The work is excellently illustrated. (Lee & Shepard, \$1.50.)

SHORT RATIONS, by Williston Fish. The author, who is an officer in the United States army, has written a series of sketches descriptive of army life at West Point, and at Fort Snelling, Minn. It is most interesting reading, for we get the every-day life of the American soldier. A pretty love affair which runs through all the stories, reaching a satisfactory conclusion in the last chapter, adds no little to the charm of the book. (Harper & Brothers, \$1.25.)

THE BRAHMIN'S TREASURE, by George A. Henty. The most popular living writer for boys is George A. Henty, and in this new work, "The Brahmin's Treasure," he has written the most fascinating book which has yet appeared from his pen. The diamond bracelet stolen from a Hindoo idol in India is the cause of all the trouble, and we have a series of most exciting adventures, first in India and later in London and Amsterdam. (J. B. Lippincott Co., \$1.50.)

KIT KENNEDY, COUNTRY BOY, by S. R. Crockett. The scene of this story is laid in Scotland, near to the author's birthplace. The main interest of the novel centres in the reformation of a drunkard, who has high aspirations yet lacks the will power to live up to them. He finally reforms, and here is where Mr. Crockett is at his best in the tenderness and charity which he shows to the poor fellow's backslidings. (Harper & Brothers, \$1.50.)

BRUNO, by Byrd Spilman Dewey, is a charming biography of a pet dog simply and naturally told by a writer who loves dumb animals. (Little, Brown & Co., 75 cents.)

THE ISLAND IMPOSSIBLE, by Harriet Morgan. Those boys and girls who have a taste for adventure will find nothing wanting in this altogether delightful book, which tells of the doings of a party of young people who live on an island, and make trips to various parts of it. The impossible adventures they meet with are written in such a humorous vein that they will seem very real to the young readers who will follow them with breathless interest to the end. (Little, Brown & Co., \$1.50.)

BAB: THE STORY OF OUR MOCKING BIRD, by Sidney Lanier, is one of the most fascinating tales of bird life that we have read for many a long day, and we quite fell in love with the quaint little rascal and the account of his various antics. The book is charmingly illustrated by A. R. Dugmore. (Charles Scribner's Sons, \$1.50.)

MOTHER GOOSE, illustrated by F. Opper. This most attractive edition of Mother Goose will delight the youthful readers for whom it has been brought out. There are two hundred and fifty illustrations by that well-known humorous artist, Mr. Opper. Each one is so full of fun and so much to the point that the youngsters will have many days of real enjoyment before them in the possession of this fascinating book. (J. B. Lippincott Co., \$1.75.)

CORRESPONDENCE.

NOTICE TO CONTRIBUTORS.

All manuscripts and designs sent to The Art Amateur on approval should be accompanied by postage sufficient to cover their return if not desired. No packages will be returned otherwise.

I. V. N. A.—The subjects taught in the free night school of science and art at Cooper Union, New York, are: Mechanical, architectural, perspective, cast, form, ornamental, and rudimental drawing, decorative designing, and modelling in clay. New applications for admission may be made in person or by mail at the office of the Cooper Union, Fourth Avenue and Ninth Street, New York, beginning June 15th, not before, and ending December 31st. Applications do not hold good from one season to the next. Last year's applicants, whose turn was not reached, will receive preference over new applicants by sending in their names between June 1st and 8th. The postal card which they receive must positively be sent with the new application, which is to be made out on one of these blank forms. Applications sent out of the proper time will receive no attention.

S. A. R.—The colors affected by the chrysanthemum, though extremely varied, are not so pure as those of most garden flowers. They are always what artists call "broken" colors, less striking in themselves, but often more harmonious than the others. The reds and purples turn a little toward maroon and brown; the yellows toward citrine. To paint them well is largely a matter of adding the right quantity of Bistre or Sepia, and even of Ultramarine or Cobalt, to the warmer colors. There are varieties whose local color is almost pure Burnt Sienna, and some for which Yellow Ochre will serve as the base. The foliage is usually of a silvery, glaucous tone underneath, best rendered with Prussian Blue, Yellow Ochre, and Chinese White, with a little Burnt Sienna, added if the tone should look too cold. For the upper surface, the same colors may be used without the white. The dark stems are often well rendered by Bistre for the shadows, and Burnt Sienna and Burnt Madder for the lights.

F. T. G.—The design given in the supplement for this month for a portière or table-cover is one exactly suited to your purpose. If you intend to use velvet or plush, then have the design appliquéd to it. For silk or satin, it can either be worked solidly or else done in outline with a heavy cord. For dark green, dark brown, and red use gold thread. For purple, shades of lavender and mauve would be very effective. For rose color, pale greens. This design would also look wonderfully well for the bottom of a dress done in either gold silk, or jet beads on white or black material. If a gauzy stuff is used, it could be done in outline. The end piece could be used for the front and back of the bodice with merely a few slight alterations. The designs used by dressmakers are so commonplace that one welcomes a chance of something original.

L. I. M.—The second part of the carved desk is given in the present issue of The Art Amateur. Full instructions for carrying out the work were published in December, when the first part of the desk appeared.

C. H.—(1) Many of the minor arts can be combined with burnt-wood etching to produce good effects. For instance, chip carving is made to look more effective when some of the notches are picked out and charred with the blower. Surface carving properly gone over is very pleasing, and much resembles carving darkened by age. The modern Swiss carvers use this combination by outlining the forms of their birds and cattle by putting in the details of the feathers, wings, hair, and so on. Some excellent examples of the work can be seen at Messrs. E. M. Gubsch & Co., 114 East Twenty-Third Street, New York. Many of the pieces are so charmingly executed that they have the appearance of inlay work. Others are embellished by the addition of various harmonious colors. The pieces which appear to be most popular are chairs, chests, tables, and the various shaped boxes. The prices are extremely moderate. You can obtain at Messrs. Gubsch & Co.'s any piece of furniture you wish in plain wood ready for decorating, as well as boxes of every kind, frames, teapot stands, etc. They also sell the necessary tools with which the work is done, and give instruction. (2) Pyrography is growing in popularity daily. Yes. It can be used on leather. You can buy plain articles of leather to decorate or cut pieces or even a whole hide. To your third query we can only say that that depends on your artistic ability. We are pleased at all times to help our readers.

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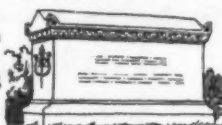
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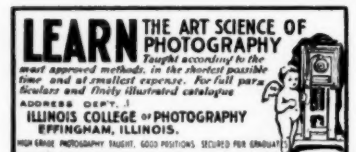
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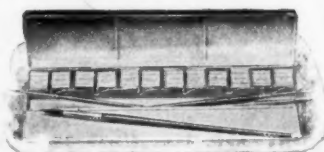
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